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~~JUN 07 1999~~

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# THE SPRING CHICKEN.

A Musical Play in Two Acts.

(Adapted from JAIME and DUVALS "COQUIN DE PRINTEMPS.")

BY

GEORGE GROSSMITH, JUN<sup>R</sup>.

LYRICS BY

ADRIAN ROSS, PERCY GREENBANK,  
AND GEORGE GROSSMITH, JUN<sup>R</sup>

MUSIC BY

IVAN CARYLL AND LIONEL MONCKTON.

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Produced by Mr. GEORGE EDWARDES at the Gaiety Theatre.

# THE SPRING CHICKEN.

CHARACTERS.

GUSTAVE BABORI ( <i>Advocate</i> ) ... ..	MR. GEO. GROSSMITH, JR.
BONIFACE ( <i>his Head Clerk</i> ) ... ..	MR. LIONEL MACKINDER.
BARON PAPOUCHE ( <i>his Client</i> ) ... ..	MR. HARRY GRATTAN.
FÉLIX ( <i>Head Waiter at "The Crimson Butterfly"</i> ) .	MR. ROBERT NAINBY.
STEPHEN-HENRY ( <i>Girdle's Son</i> ) ... ..	MR. WILLIAM SPRAY.
PROPRIETOR OF "THE CRIMSON BUTTERFLY" ...	MR. ARTHUR HATHERTON.
ALEXIS } ( <i>Babori's Clerks</i> ) ... ..	{ MR. GEORGE GREGORY.
FERDINAND }	{ MR. HARRY TAYLOR.
WAITER ... ..	MR. LEIGH ELLIS.
NAPOLEON ( <i>Office Boy</i> ) ... ..	MASTER CROSS.
JOSEPH BONIFACE ( <i>an Artist</i> ) ... ..	MR. CHARLES BROWN.
INSPECTOR OF POLICE ... ..	MR. R. TREMAYNE.
MR. GIRDLÉ ( <i>Babori's Father-in-Law</i> ) ... ..	MR. EDMUND PAYNE.
MRS. GIRDLÉ ... ..	MISS CONNIE EDISS.
BARONESS PAPOUCHE ... ..	MISS KATE CUTLER.
DULCIE BABORI ( <i>Babori's Wife</i> ) ..	MISS OLIVE MORRELL.
EMMY-LOU ( <i>Girdle's Niece</i> ) ..	MISS OLIVE MAY.
LA MODISTE ... ..	MISS ISABELLE LIDSTER.
SYLVANA } ( <i>Clients of Babori</i> ) ... ..	{ MISS GAYNOR ROWLANDS.
THÉRÈSE }	{ MISS GERTRUDE GLYN.
HENRIETTE }	{ MISS MARGUERITE GRAY.
YVONNE } ( <i>Grisettes</i> ) ... ..	{ MISS KITTY MASON.
YVETTE }	{ MISS FANNY DANGO.
CÉLESTE }	{ MISS ETHIEL OLIVER.
ROSALIE ... ..	MISS GERTIE MILLAR.

*Lady Clients and Grisettes*—MISSSES DORIS BERESFORD, DAISY HOLLY, ADDIE BAKER, MINNIE BAKER, EDITH NEVILLE, DORIS DEWAR.

ACT I.

SCENE.—OFFICE OF M. BABORI AT HIS RESIDENCE, PARIS ... .. WALTER HANN.

ACT II.

SCENE I.—THE CRIMSON BUTTERFLY RESTAURANT, MALMAISON ...	JOSEPH HARKER.
" II.—A STUDIO AT MALMAISON ...	JOSEPH HARKER.

Stage under the direction of MR. SYDNEY ELLISON.  
Musical Director, MR. IVAN CARYLL.

# THE SPRING CHICKEN.

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# THE SPRING CHICKEN.

## Act I.

### No 1.

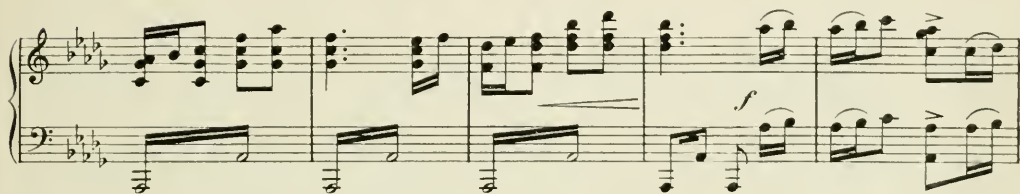
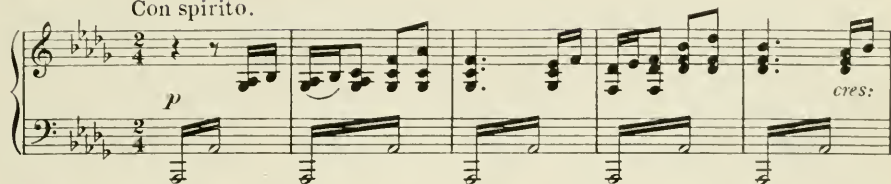
### OPENING CHORUS.

Words by  
GEORGE GROSSMITH, JUNR

Music by  
IVAN CARYLL.

Con spirito.

Piano.



SOPRANO.

TENOR.

BASS.

If we live in the land we love, We must

If we live in the land we love, We must

If we live in the land we love, We must



love in the land we live, Where our joy is the thirst that we

CH0. love in the land we live, Where our joy is the thirst that we

love in the land we live, Where our joy is the thirst that we

sa-tis-fy first—An ex-cess we've all learnt to for-give, But when

CH0. sa-tis-fy first—An ex-cess we've all learnt to for-give, But when

sa-tis-fy first—An ex-cess we've all learnt to for-give, But when

Ne-me-sis waits on us And we re-a-lize all too late, That the

CH0. Ne-me-sis waits on us And we re-a-lize all too late, That the

Ne-me-sis waits on us And we re-a-lize all too late, That the

CHO. foun - tain is dry, Then it's hi - ther we hie To con - sult an a - ble

foun - tain is dry, Then it's hi - ther we hie To con - sult an a - ble

foun - tain is dry, Then it's hi - ther we hie To con - sult an a - ble

CHO. ad - vo - cate. If we love in the land we live, We must

ad - vo - cate. If we love in the land we live, We must

ad - vo - cate. If we love in the land we live, We must

CHO. live in the land we love, Though the i - ron pierce the soul,

live in the land we love, Though the i - ron pierce the soul,

live in the land we love, Though the i - ron pierce the soul,

Wear the vel - vet glove;— But the fu - ture must take its course, Be it

CHORUS

Wear the vel - vet glove;— But the fu - ture must take its course, Be it

Wear the vel - vet glove;— But the fu - ture must take its course, Be it

*mf*

bank - rupt - cy or di - vorce; That is why we're here to see

CHORUS

bank - rupt - cy or di - vorce; That is why we're here to see

bank - rupt - cy or di - vorce; That is why we're here to see

*f*

Mon - sieur Ba - bo - ri Ah! We must

CHORUS

Mon - sieur Ba - bo - ri Ah! We must

Mon - sieur Ba - bo - ri Ah! We must

*ff*

love in the land we live, Where our joy is the thirst that we

CHO. live in the land of love the

live in the land of love the

sa-tis-fy first,—An ex-cess we've all learnt to for-give. But when

CHO. land of love, We must love in the

land of love, We must love in the

Ne-me-sis waits on us, And we re-a-lize all too late That the

CHO. land in the land we live, And re-a-lize all too late That the

land in the land we live, And re-a-lize all too late That the

CHO.

foun.tain is dry, Then it's hi.ther we hie To con.sult an a.ble

foun.tain is dry, Then it's hi.ther we hie To con.sult an a.ble

foun.tain is dry, Then it's hi.ther we hie To con.sult an a.ble

CHO.

ad.vo.cate.

ad.vo.cate.

ad.vo.cate.

*Allegro moderato.*

LADIES.

We're cli.ents of Ba.bo.ri, All ea.ger to li.ti.

*p*

LA. gate, — And place in the hands of fate An ur - gent plea. —

LA. —

Clerks. We're clerks of Ba - bo - ri, — Who co - py out ev - 'ry

We're clerks of Ba - bo - ri. — Who co - py out ev - 'ry

LA. —

Clerks. cause, — With margin.al note, and clause, And mark the fee. —

cause, — With margin.al note, and clause, And mark the fee. —

LADIES. We're

L.A.

cli.ents of Ba - bo - ri, Who seek - ing an in - ter - view, Are

L.A.

told to re - turn at two, Per - haps or three..

Clerks

The

The

*Cres.* *f*

L.A.

The clerks of Ba - bo - ri, Have nev - er been

Clerks

clerks of Ba - bo - ri, Have nev - er been known to

clerks of Ba - bo - ri, Have nev - er been known to

L.A. known to wink At clients but still they think Them tres jo - lies, — jo -

Clerks wink — At clients but still they think Them tres jo - lies, — jo -

wink — At clients but still they think Them tres jo - lies, — jo -

L.A. . lies.

Clerks . lies.

. lies.

*Allegro.*

*sfz* *f* *dim.*

BONIFACE.

BON. Oh, Ba - bo - ri will shake the law When - e'er he finds it doz - ing, He

BON.

nev - er fails to find a flaw, In ev - i - dence op - pos - ing. Hell

BON.

plead the doubt - ful cause of John, - Or in - ter - cede for Ma - ry, While

BON.

gra - ti - tude is heaped up - on, While

While gra - ti - tude is heaped up - on,

CHO.

While gra - ti - tude is heaped up - on,

While gra - ti - tude is heaped up - on,

BON. *gra - ti - tude is heaped up - on A - le - gal lu - mi - na - ry.*

He'll

CHO. *He'll*

He'll

BON. *plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While*

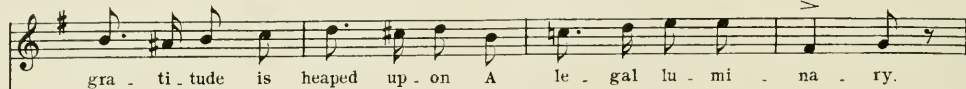
plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While

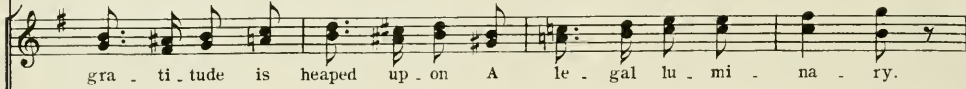
plead the doubt - ful cause of John, Or in - ter - cede for Ma - ry, While

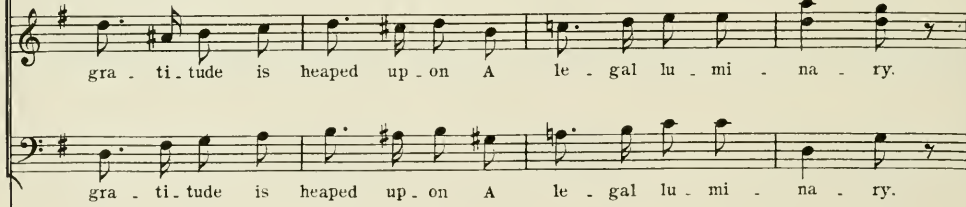
BON.  While gra - ti - tude is heaped up - on, While

CHO.  gra - ti - tude is heaped up - on, While

 gra - ti - tude is heaped up - on, While

BON.  gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

CHO.  gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

 gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

BON. His mien be - trays a Ne - o - phyte, His

BON. me - thod shows the mas - ter, By sim - ply prov - ing black is white, That

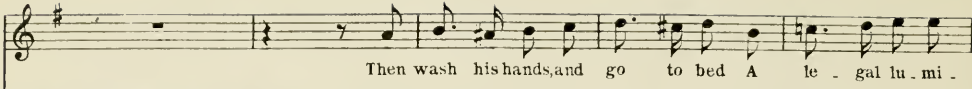
BON. clay is a - la - bas - ter. He'll place a ha - lo on the head of

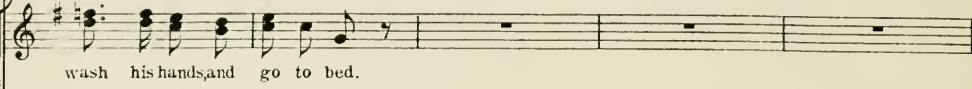
BON. some mis - cre - ant wa - ry. Then wash his hands, and go to bed,

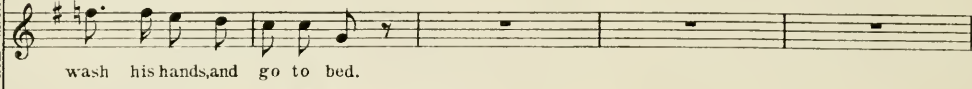
Then

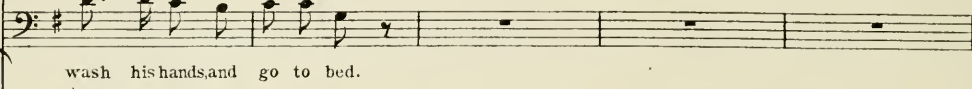
Then


Then

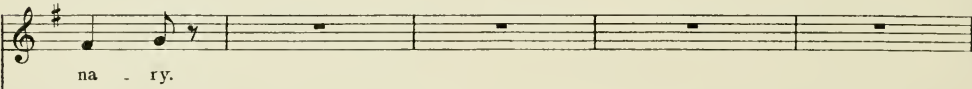
BON.  Then wash his hands, and go to bed A le - gal lu - mi -

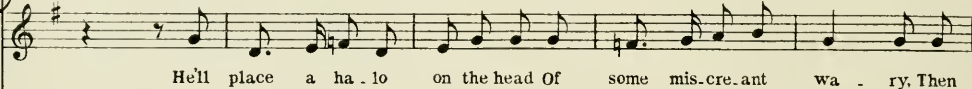
CHOR.  wash his hands, and go to bed.

CHOR.  wash his hands, and go to bed.

CHOR.  wash his hands, and go to bed.


 *mf*

BON.  na - ry.

CHOR.  He'll place a ha - lo on the head Of some mis.cre. ant wa - ry, Then

CHOR.  He'll place a ha - lo on the head Of some mis.cre. ant wa - ry, Then

CHOR.  He'll place a ha - lo on the head Of some mis.cre. ant wa - ry, Then

 *f*

SON.

Then wash his hands and go to bed, Then

wash his hands and go to bed. Then

CHO.

wash his hands and go to bed. Then

wash his hands and go to bed. Then

wash his hands and go to bed. Then

SON.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

CHO.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

SON.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

CHO.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

wash his hands and go to bed, A le - gal lu - mi - na - ry.

CHO. If we live in the land we  
If we live in the land we  
If we live in the land we

*ff* *f*

CHO. love, We must love in the land we live, Where our joy is the thirst that we  
love, We must love in the land we live, Where our joy is the thirst that we  
love, We must love in the land we live, Where our joy is the thirst that we

CHO. sa - tis - fy first— An ex - cess we've all learnt to for - give. But when  
sa - tis - fy first— An ex - cess we've all learnt to for - give. But when  
sa - tis - fy first— An ex - cess we've all learnt to for - give. But when

Ne-me-sis waits on us, And we re-a-lize all too late, That the

CHO. Ne-me-sis waits on us, And we re-a-lize all too late, That the

Ne-me-sis waits on us, And we re-a-lize all too late, That the

fountain is dry. Then it's hi-ther we hie, To con-sult an a-ble ad-vo-

CHO. fountain is dry. Then it's hi-ther we hie, To con-sult an a-ble ad-vo-

fountain is dry. Then it's hi-ther we hie, To con-sult an a-ble ad-vo-

- cate.

CHO. - cate.

- cate.

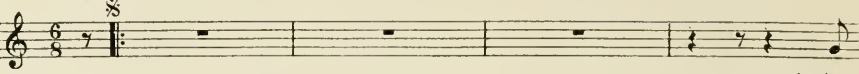
Nº 2.


## SONG.—(Baron) and CHORUS.

"THE OLD NOBLESSE."


Words by  
GEORGE GROSSMITH, JUNRMusic by  
LIONEL MONCKTON.

Allegro Commodo.


Baron. 

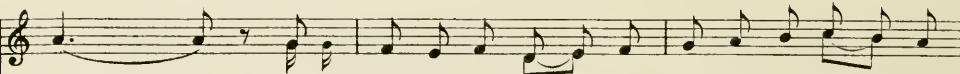
Piano. 

1. As  
2. As  
3. As


BAR. 


one of the Old No - blesse, ——— Im ea - ger to seek re -  
one of the Old No - blesse, ——— My feel - ings I cant ex -  
one of the Old No - blesse, ——— Who mar - ried with no suc -



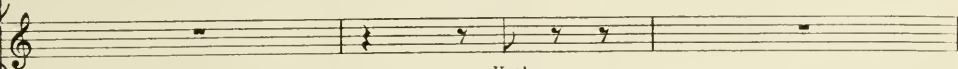
BAR. 

.dress; ——— From one whom I dazed, By my pres - ence and raised, To the  
.press; ——— Her stud - ied ne - glect, Has be - gun to af - fect — My  
.cess; ——— I sug - gest - ed that I, ——— Should bid her good - bye, — And




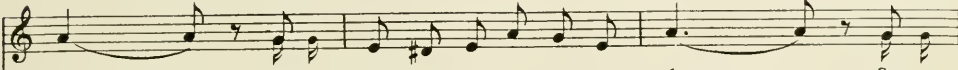
BAR. 

rank of a Bar - on - ess! Her prin - ci - pal as - set grows  
 health and my hap - pi - ness! She ne - ver be - stows a ca -  
 go for a long re - cess! She an - swer'd me read - i - ly


CHO. 


Yes!  
 Yes!  
 Yes!



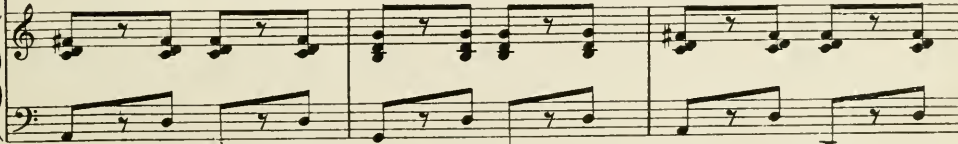
BAR. 

less, For she spends all her mon - ey on dress: So  
 - ress, She spurns ev - 'ry lov - ing ad - dress: She  
 "Yes," You can go to a cer - tain ad - dress: Which I



BAR. 

now she is quite a su - per - flu - ous - ness To one of the Old No -  
 gives all the mus - tard with - out a - ny cress To one of the Old No -  
 will not re - peat, but per - haps you can guess, It's a home for the Old No -



BAR. *blesse.* \_\_\_\_\_  
*blesse.* \_\_\_\_\_  
*blesse.* \_\_\_\_\_

CHO. *mf*

1. So now she is quite a su - per - flu - ous - ness: fo  
 2. She gives all the mus - tard with - out a - ny cress: To  
 3. We will not re - peat but per - haps you can guess: It's a

BAR. *Oh,*  
*Oh,*  
*Oh,*

CHO. one of the Old No - blesse! \_\_\_\_\_  
 one of the Old No - blesse! \_\_\_\_\_  
 home for the Old No - blesse! \_\_\_\_\_

*f* *mf*

BAR. I'm the Ba - ron Pa - pouche, \_\_\_\_\_ Who drove in a hired ba - rouche, \_\_\_\_\_ To a  
 I'm the Ba - ron Pa - pouche, \_\_\_\_\_ I'm fond of a sweet "bonne bouche." \_\_\_\_\_ But a  
 I'm the Ba - ron Pa - pouche, \_\_\_\_\_ I hol - ler Hoo - ro hoo - roosh! \_\_\_\_\_ That's

*p*

BAR. church where I made, An in - diff - erent jade, The wife of the great Pa - pouche. —  
smack on the face, Is the on - ly embrace, That is giv - en the great Pa - pouche. —  
I - rish may - be, But it rhymes you'll a - gree, To that mus - i - cal name Pa - pouche. —

CHO. Oh  
Oh  
Oh

CHO. he's the Ba - ron Pa - pouche, — Who drove in a hired ba -  
he's the Ba - ron Pa - pouche, — Who's fond of a sweet *bonne*  
he's the Ba - ron Pa - pouche, — He hol - lers Hoo - roo hoo -

CHO. - rouché, — To a church where he made, An in - diff - erent jade, The  
- bouche, — But a smack on the face, Is the on - ly em - brace, That is  
- roosh, — That's I - rish may - be. But it rhymes you'll a - gree, To that

CHO. wife of the great Pa - pouche. — pouche. —  
giv - en the great Pa - pouche. — pouche. —  
mus - i - cal name Pa - pouche. — pouche. —

This musical score is written for piano and consists of six systems of grand staves. The notation is as follows:

- System 1:** Treble and bass staves with chords and eighth-note patterns. The bass line features a steady eighth-note accompaniment.
- System 2:** Continuation of the musical themes, with some chords marked with accents.
- System 3:** Features a melodic line in the treble staff with a long note, while the bass staff continues with rhythmic accompaniment.
- System 4:** Includes a dynamic marking of *f* (forte) in the bass staff and *dim: mf* (diminuendo mezzo-forte) in the treble staff.
- System 5:** Shows a change in the bass line with a *f* (forte) marking.
- System 6:** The final system, ending with a double bar line and repeat dots.

Nº 3.

## TRIO. (Baroness, Babori and Baron.)

"VICE VERSA"

Words by  
PERCY GREENBANK.Music by  
IVAN CARYLL.*Allegretto moderato.*

Piano.

Piano introduction in D major, 2/4 time. The right hand plays a series of eighth-note chords, while the left hand has whole notes. The piece begins with a piano (*p*) dynamic.

BABORI.

Were you my cli - ent, Ba - ro - ness, I

Babori's vocal part in D major, 2/4 time. The melody is simple and conversational. The piano accompaniment continues with eighth-note chords in the right hand and whole notes in the left hand.

BAB.

bold - ly should as - sert you Be - yond com - pare Were

Babor's vocal part in D major, 2/4 time. The melody continues the previous line. The piano accompaniment remains consistent with eighth-note chords in the right hand and whole notes in the left hand.

BARONESS.

sweet and fair, Pos - sess - ing ev - 'ry vir - tue. Oh!

Baroness's vocal part in D major, 2/4 time. The melody concludes the phrase. The piano accompaniment continues with eighth-note chords in the right hand and whole notes in the left hand.

BAR:

pray, sir, hush! You make me blush, I've not got ev - 'ry

BABORI.

vir - tue. I'd prove your hus - band, more or less, Was

BAB.

grum - py and close - fist - ed, A scoun - drel low From

BAB.

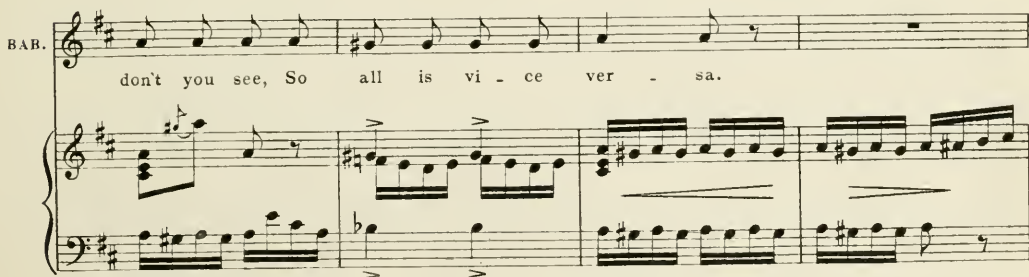
top to toe, If ev - er one ex - ist - ed, Too

BABON.

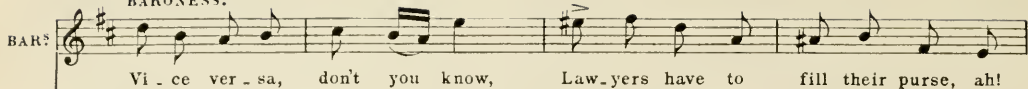
BAR.  bad of you, It is - n't true, I ne - ver was close -

BAR.  <sup>BABORI.</sup>  
- fist - ed! I might go on to show that he was

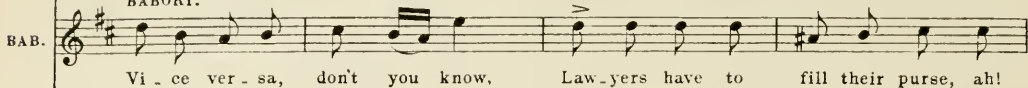
BAB.  get - ting worse and worse, ah! But he's my cli - ent,

BAR.  don't you see, So all is vi - ce ver - sa.

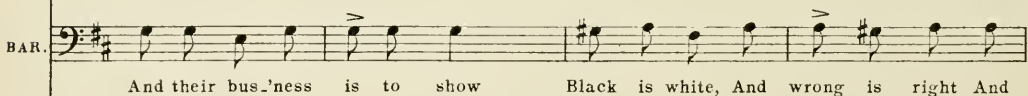
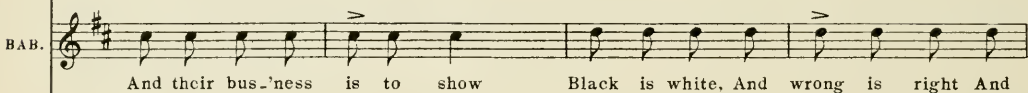
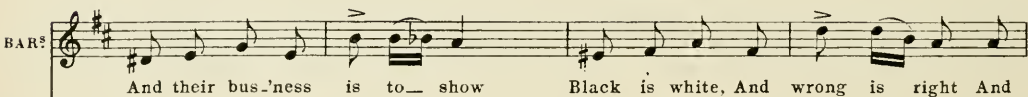
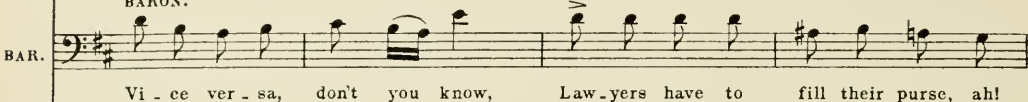
BARONESS.



BABORI.



BARON.



AR.  
strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AB.  
strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AR.  
strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AB. BABORI.  
Now

AB.  
as 'tis he I rep - re - sent, I must ad - mit, dear

BAB.

la - - dy, You're lost to shame, And have a name For

BARONESS.

BAB.

ev - 'ry thing that's sha - - dy- How dare you, sir? Would

BABORI.

BAR.

you in - fer My cha - rac - ter is sha - - dy? Your

BAB.

hus - band is a mon - u - ment Of pa - tience and de -

BAB.  
- vo - tion. He's been a - bus - ed And so ill - used (You'll

BAB.  
par - don my e - mo - tion,) My cause you plead So

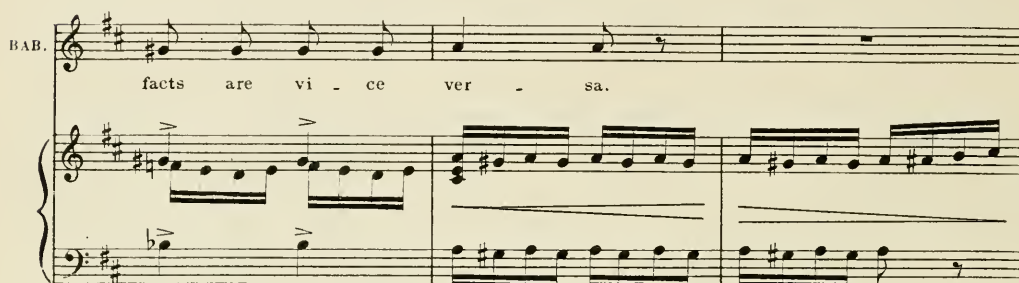
BARON.

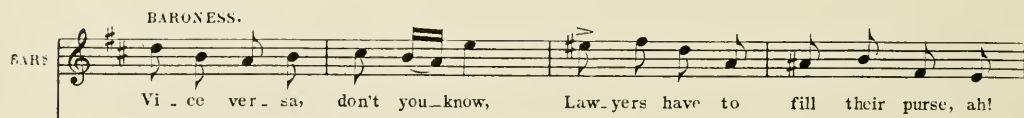
BAB.  
well in - deed, I'll par - don your e - mo - tion. A

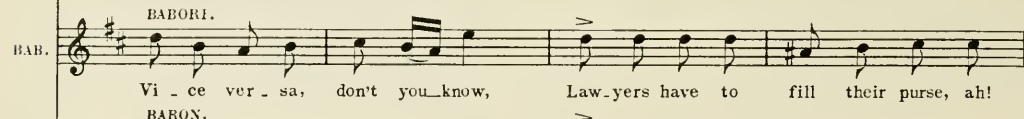
BABORI.

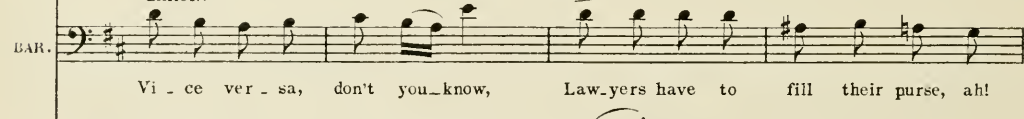
BAB.  
wife should to her hus - band be A bless - ing, not a


BAB.    
 curse, ah! But in my cli - ent's case you see, The

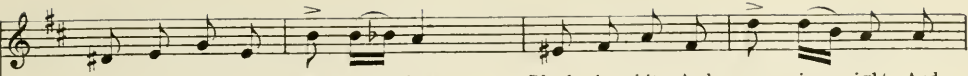
BAB.    
 facts are vi - ce ver - sa.

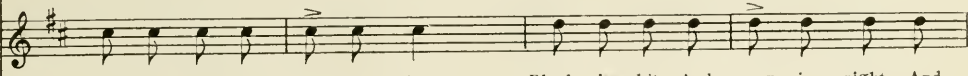
BARONESS.    
 Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

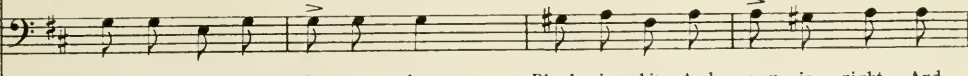
BABORI.    
 Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!


BARON.    
 Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!


   
*p*


BAR<sup>2</sup>   
 And their bus-ness is to show Black is white And wrong is right And

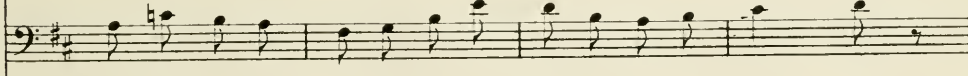
BAB   
 And their bus-ness is to show Black is white And wrong is right And


BAR   
 And their bus-ness is to show Black is white And wrong is right And



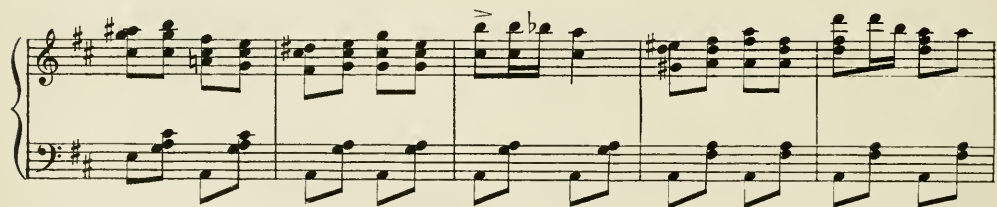
BAR<sup>2</sup>   
 strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

BAB   
 strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!

BAR   
 strict - ly vi - ce, vi - ce ver - sa, Strict - ly vi - ce ver - sa!



## DANCE.



Nº 4.

## SONG.—(Dulcie.)

"THE MOON OF MAY"

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Moderato.

Dulcie.

Piano.

*mf dolce*

And. \* And. \* And. \*

DULCIE.

1. When sun and show-ers a - wake the flow-ers To  
2. A - gain for lov-ers the prim - rose cov - ers The

*p*

And. \*

DUL.

ven - ture forth, — And birds go wing - ing their  
mea - dow vales, — And leaves are thril - ling to

DUL.

way and sing - ing From South to North, My  
hear the tril - ling Of night in gales! But

DUL.

heart goes af - ter the love and laugh - ter Of May - time's  
May must wa - ken to me for - sa - ken Of all her

DUL.

boon, That May of ro - ses, whose ring en - clo - ses Our  
light, The love - light ten - der that lent a splen - dour, To

DUL.

hon - ey moon! Ah Ah  
day and night! Ah Ah

*colla voce*

*rall.*

REFRAIN.  
Tempo di Valse moderato.

DUL. Come back my May - time, Bring - ing the time of

DUL. old. When for us two hea - vens were blue, Ev - 'ry

*cres:* *mf poco rit:*

DUL. hour was gold. Dear dawn of day - time,

*dim:* *p a tempo*

DUL. Noon in the wood - land way. Set of the sun,

*cres:* *mf*

DUL. *dim.* *rit.* 1. *a tempo* 2. *a tempo*

leav . ing us one, Un . der the moon of May! May.

*dim.* *rit.* *a tempo*

*dim.* *rit.* *a tempo*

*dim.* *rit.* *a tempo*

DUL. Un . der the moon!

Un . der the moon!

DUL. *cres:*

Un . der the moon! Un . der the moon of May, —

*cres:*

DUL. of May. —

*f* *dim.* *mf* *mp*

Nº 5. QUARTET. (M<sup>r</sup> & M<sup>rs</sup> Girdle, Emmy-Lou and Stephen-Henry.)

"THE BRITISH TOURIST."

Words by  
PERCY GREENBANK.

Music by  
IVAN CARYLL.

Piano.



GIRDLE.

1. It seemed a dread-ful bore To leave our na-tive shore. Far be-

GIR. - hind! Far be - hind! But

ALL. EMMY.

EM. as we had to go We mere - ly murmured, "Oh, nev - er

EM. mind!" Nev - er mind! Ex -

ALL. MS GIRDLE.

MS G. - pe - ri - ence has taught us that it's much the bet - ter plan, When

MS G. ve - ry far a - way we have to roam, To

cresc. marcato

Mrs G. GIRDLE.

try and car - ry with us all the comforts that we can, In

GR. STEPHEN.

or - der to re - mind ourselves of home. Pa -

STE. EMMY. GIRDLE.

- pa had the "Dai - ly Mail," Ma - ma had a new "Home Chat," The

GR. Mrs GIRDLE.

lit - tle ones had "Sket - chy Bits" to gaze and won - der at. With

ME<sup>S</sup> G. GIRDLE.

plen - ty of things like these— So hap - py in - deed were we. The

ME<sup>S</sup> GIRDLE. EMMY & STEPHEN. GIR.

Bri - tish Tour - ist, And his wife, And all his — fa - mi - lee!

GIRDLE.

2. We'd

GIR. *p*

bun - dles large and small, Just twen - ty - three in all, Such a

GIR. *mf*

joke! \_\_\_\_\_ Such a joke! \_\_\_\_\_ Pa -

ALL. STEPHEN.

STE. *p*

- pa was dressed in checks That some - how seemed to vex For - eign

SIE. *mf*

folk. \_\_\_\_\_ For - eign folk. \_\_\_\_\_ We

ALL. MRS GIRDLE.

ME'S G.  
filled up the com - part - ment with our lug - gage and our wraps, Which

ME'S G.  
made the o - ther pas - sen - gers com - plain; I

ME'S G.  
think that they were o - ver - come with jea - lou - sy, per - haps, To

GIR.  
see us hav - ing din - ner in the train. Pa -

STEPHEN.

STE. EMMY. GIRDLE.

- pa had a big Bath bun, \_\_\_\_\_ Mam - ma had a stale pork pie, The

*p* *mf* *p*

GIR. M<sup>rs</sup> GIRDLE.

lit - tle ones had pep - per - mints to eat u - pon the sly. With

*mf*

M<sup>rs</sup> G. GIRDLE.

plen - ty of things like these, So hap - py in - deed were we \_\_\_\_\_ The

*p* *mf*

GIR. M<sup>rs</sup> GIRDLE. EMMY & STEPHEN. ALL.

Brit - ish Tou - rist, And his wife, And all his - fa - mi - lee! Pa -

*f* *p*

ALL.

- pa had a big Bath bun, Mam - ma had a stale pork pie, The

ALL.

lit - tle ones had pep - per - mints to eat u - pon the sly. With

ALL.

plen - ty of things like these, So hap - py in - deed were we, The

ALL.

Brit - ish Tou - rist, And his wife, And all his - fa - mi - lee!

## DANCE.

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 2/4 based on the note values. The dynamics are marked as follows: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) in the second system, and *ff* (fortissimo) in the fourth system. The notation includes many beamed eighth and sixteenth notes, suggesting a lively, dance-like tempo. The piece ends with a repeat sign and a final chord in the sixth system.

Nº 6.

## SONG.—(Girdle.) and CHORUS.

"NOT SO VERY OLD."

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARVILL.

Moderato.

Girdle.

Piano.

GIR. 1. I'm

*mf*

GIR. slight - ly past the age of thir - ty - one, And all the ma - ny fool - ish things I've  
oth - er day I heard a fun - ny joke, I re - member'd it this morn - ing when I

GIR.

done, On - ly cons - ti - tute a clue, To the  
woke, So I told it to a friend, And he

GIR.

things I'm going to do, For I've just got old e - nough to have some  
wait - ed to the end, It was all a - bout a cost - er and his

GIR.

fun, I'm rea - dy at this mo - ment for a kiss dears, And a  
moke, I may not have re - peat - ed it quite right - ly, But I

GIR.

dance that is a chance I would - n't miss dears, For not  
spread it out an hour, and told it bright - ly, I

GIR.

yet do I for-get, How to turn a pi-rou-ette, Look at  
told him it was true, And I said I think its new, He smiled po-

GIR.

this dears. "Oh, I can't be so ve-ry  
- lite-ly. "Oh! It can't be so ve-ry

GIR.

old," you see, My age a Ro-me-o re-  
old," said he, Its charms will nev-er, nev-er

GIR.

veals, For a wo-man, says the book, Is as  
fade, It's not as an-cient as the tale, Of-

GIR.

old as she may look, But a man is as old as he  
Jo - nah and the whale, Or the jokes that Me - thu - sa - leh

GIR.

feels, A girl re - marked the oth - er  
made, In Punch, some five - and - twen - ty

GIR.

morn - ing, "Oh! you're a naugh - ty old man I'm told," Said  
years a - go, I saw that lit - tle sto - ry told, They've

GIR.

I, "I may be naugh - ty. But I'd have you know, I'm - not so - ve.ry  
got it in a - gain this - week, And so It - can't be - ve.ry

GIR. old."

"Oh! he cant be so ve - ry old," you see, His  
 "Oh! It cant be so ve - ry old," said he, Its

CHO. "Oh! he cant be so ve - ry old," you see, His  
 "Oh! It cant be so ve - ry old," said he, Its

"Oh! he cant be so ve - ry old," you see, His  
 "Oh! It cant be so ve - ry old," said he, Its

age a Ro - me - o re - veals. For a wo - man, says the book, Is as  
 charms will ne - ver ne - ver fade. Its not as an - cient as the tale, Of

CHO. age a Ro - me - o re - veals. For a wo - man, says the book, Is as  
 charms will ne - ver ne - ver fade. Its not as an - cient as the tale, Of

age a Ro - me - o re - veals. For a wo - man, says the book, Is as  
 charms will ne - ver ne - ver fade. Its not as an - cient as the tale, Of

old as she may look, But a man is as old as he feels. A  
Jo - nah and the whale, Or the jokes that Me - thu - sa - leh made. In

CHO.

old as she may look, But a man is as old as he feels. A  
Jo - nah and the whale, Or the jokes that Me - thu - sa - leh made. In

old as she may look, But a man is as old as he feels. A  
Jo - nah and the whale, Or the jokes that Me - thu - sa - leh made. In

girl re - mark'd the o - ther morn - ing, "Oh! you're a naught.y old man I'm  
Punch, some five - and - twen - ty years a - go, I saw that lit - tle sto - ry

CHO.

girl re - mark'd the o - ther morn - ing, "Oh! you're a naught.y old man I'm  
Punch, some five - and - twen - ty years a - go, I saw that lit - tle sto - ry

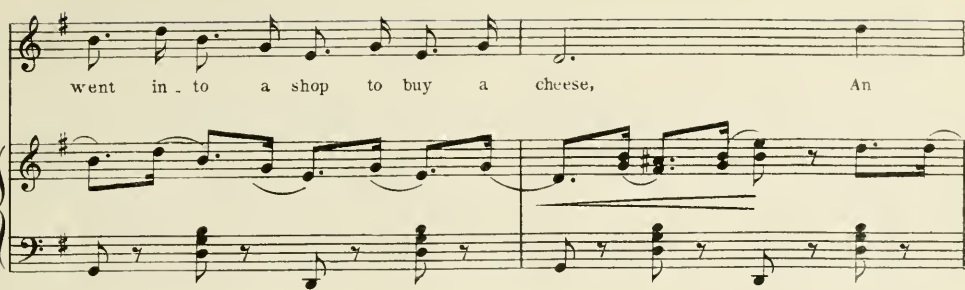
girl re - mark'd the o - ther morn - ing, "Oh! you're a naught.y old man I'm  
Punch, some five - and - twen - ty years a - go, I saw that lit - tle sto - ry


CHO.

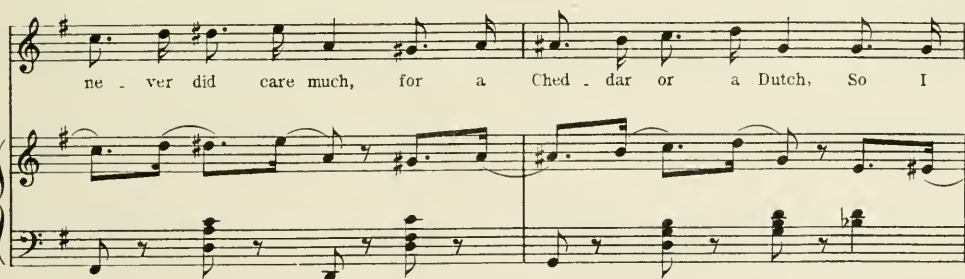
told. Said he "I may be naught-y, But I'd have you know, I'm—  
told. They've got it in a - gain. This— week and so It—

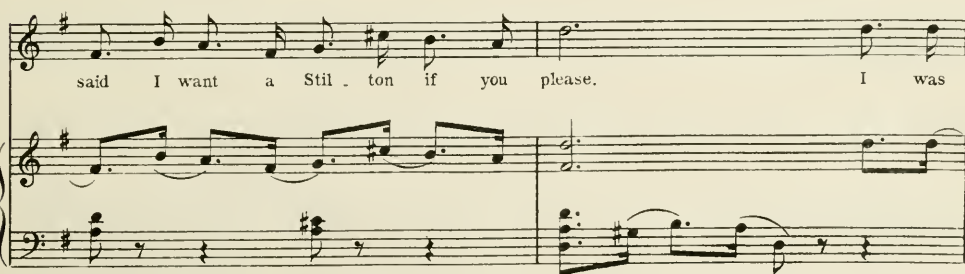
CHO.

not so— ve - ry old." 2. The  
cant be— ve - ry old." 3. I'

GIR.  went in - to a shop to buy a cheese, An

GIR.  ev - er fic - kle pal - ate to ap - pease, Now I

GIR.  ne - ver did care much, for a Ched - dar or a Dutch, So I

GIR.  said I want a Stil - ton if you please. I was

GIR. wear - ing in my coat some sweet mi - mo - sa, And I


GIR. drew the fra - grant sprig a tri - fle clo - ser, And the

GIR. shop - man then I told, Not to send me one too old, He said

GIR. "No sir!" "Now

GIR.  this can't be so ve - ry old," said he, It's

GIR.  feel - ing ve - ry well and strong, And it's

GIR.  look - ing nice and brown, Af - ter sev - en months in town, It - 'll

GIR.  join in a top - i - cal song. It

GIR. takes a lot of ex - er - cise you know, To

GIR. keep it - self free from cold, Just

GIR. now it's prac - tis - ing the cake - walk, so It

GIR. can't be - ve - ry old!"

HO. Now

Now

Now

*cresc.*

*f*

CHO.

this cant be so ve-ry old," said he, "Its feeling ve-ry well and  
 this cant be so ve-ry old," said he, "Its feeling ve-ry well and  
 this cant be so ve-ry old," said he, "Its feeling ve-ry well and

CHO.

strong, And its look.ing nice and brown, Af-ter sev-en months in town, It 'll  
 strong, And its look.ing nice and brown, Af-ter sev-en months in town, It 'll  
 strong, And its look.ing nice and brown, Af-ter sev-en months in town, It 'll

CHO.

join in a top-i-cal song. It takes a lot of ex-er-  
 join in a top-i-cal song. It takes a lot of ex-er-  
 join in a top-i-cal song. It takes a lot of ex-er-

CHO.

cise you know, To keep it self free from

cise you know, To keep it self free from

cise you know, To keep it self free from

CHO.

cold, Just now it's practising the cake walk, so It

cold, Just now it's practising the cake walk, so It

cold, Just now it's practising the cake walk, so It

CHO.

cant be- ve- ry old.

cant be- ve- ry old.

cant be- ve- ry old.



Nº 7.

## SONG. (Rosalie)

"I'VE COME ALONG TO PARIS."

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

Moderato.

Rosalie.

Piano.

ROS.

1. I'm a coun - try lass, you know;

Fresh to all the streets and

ROS.

hou - ses;

Fa - ther has to plough and sow,

ROS.

Mo - ther minds the pigs and cow - ses! Life up - on a farm's no

ROS. fun. On - ly wor - ry and vex - a - tion;

ROS. Ev - 'ry girl to town should run, Just to get a sit - u - a - - -

ROS. - tion! Well I told my mother so, And she answerd "Off you go! So I've

*rall:* REFRAIN.

ROS. come a - long to Pa - ris for a change! — Is - 'nt it strange? — Aw - ful - ly

*a tempo*

ROS. strange! — Coun . try peo . ple are so fool . ish . And they're much too Sun . day school - ish . So I've

ROS. come a . long to Pa . ris for a change! —

Ped.      \*

ROS. 2. Down at home it's work all

Ped.      \*

ROS. day, Ear . ly in the morn they're start . ing!

Ped.      \*

## No. 8.

## CONCERTED NUMBER.

"THE BEAUTIFUL SPRING."

Words by

GEORGE GROSSMITH, JUNR

Music by

IVAN CARYLL.

Allegro moderato.

Piano.

*f* very brightly

**SOPRANO.**  
*f*  
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

**TENOR.**  
*f*  
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

**BASS.**  
*f*  
 O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

**CHO.**

**CHO.**  
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

**CHO.**  
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

**CHO.**  
 Cov - er chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

CHO.

Paint and po - lish, scour and clean, Where the fire was stand a screen,

Paint and po - lish, scour and clean, Where the fire was stand a screen,

Paint and po - lish, scour and clean, Where the fire was stand a screen,

CHO.

Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

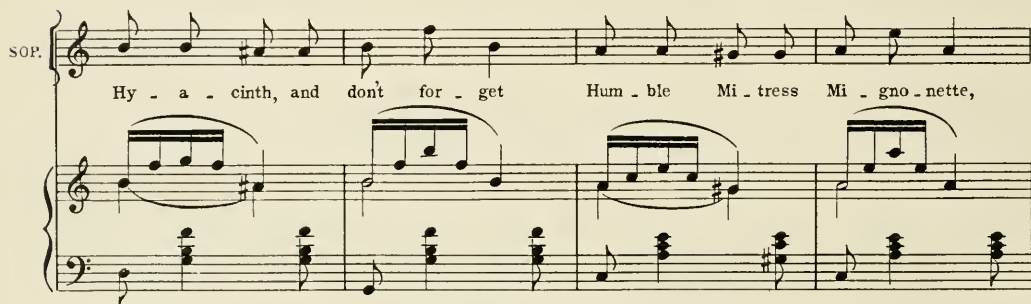
Di - mi - ty u - pon the stair, Flow - ers, flow - ers ev - 'ry - where.

## SOPRANO.

SOP. 

Ap - ple - blos - soms, sprig of may, Li - lac and la - bur - nam gay,

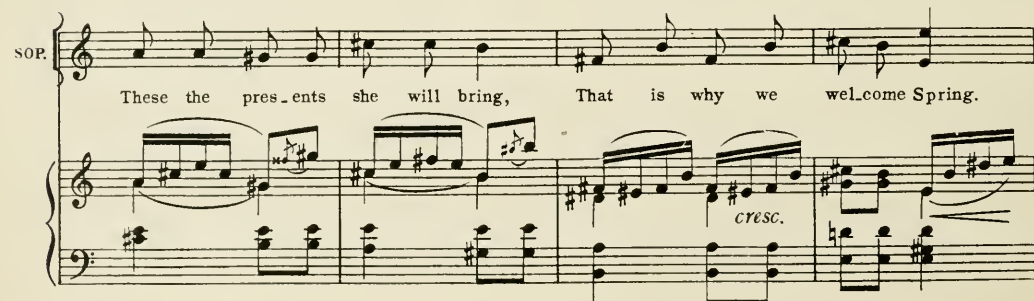
*mf con express*

SOP. 

Hy - a - cinth, and don't for - get Hum - ble Mi - tress Mi - gno - nette,

SOP. 

Gil - ly - flow'r and mar - gue - rite, But - ter - cup and mea - dow - sweet.

SOP. 

These the pres - ents she will bring, That is why we wel - come Spring.

*Cresc.*

CHO.

Ap-ple-blos-soms, sprig of may, Li-lac and la-bur-nam gay, Hy-a-cinth, and

Ap-ple-blos-soms, sprig of may, Li-lac and la-bur-nam gay, Hy-a-cinth, and

Ap-ple-blos-soms, sprig of may. Li-lac and la-bur-nam gay, Hy-a-cinth, and

CHO.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite, *cresc.*

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite, *cresc.*

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite, *cresc.*

*cresc.*

But - ter - cup and mea - dow - sweet. These the pre - sents she will

CHO. But - ter - cup and mea - dow - sweet. These the pre - sents she will

But - ter - cup and mea - dow - sweet. These the pre - sents she will

*ff*

bring, That is why we wel - come Spring.\_\_\_\_\_

CHO. bring, That is why we wel - come Spring.\_\_\_\_\_

bring, That is why we wel - come Spring.\_\_\_\_\_

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

CHO.

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

O - pen win - dows, o - pen doors, Sprin - kle tea - leaves on the floors,

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

CHO.

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Co - ver chairs with dain - ty chintz, Cur - tains hang of cream - y tints;

Paints and pol - ish, scour and clean, Where the fire was stand a screen.

CHO. Paints and pol - ish, scour and clean, Where the fire was stand a screen.

Paints and pol - ish, scour and clean, Where the fire was stand a screen.

Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

CHO. Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

Di - mi - ty up - on the stair, Flow - ers, flow - ers ev - 'ry - where.

## Moderato.

*mf.*

Girls.

CLERKS.

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn-ing we have

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn-ing we have

*p*

Girls.

CLERKS.

GIRLS.

Since your pa - tience has so brave - ly last - ed, Can't it

fast - ed.

fast - ed.

Girls. last a lit - tle lon - ger yet?

CLERKS. What have you to tempt us?

What have you to tempt us?

Girls. Here's a

CLERKS. Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,

Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,

Girls.

slice with such a nice big piece on, Now come and see the mon - keys

CLERKS.

Thanks!

Thanks!

Girls.

*mf*

fed! Please don't eat so fast! Your man - ners are the worst!

CLERKS.

*mf*

Girls.

Al-ways take the piece that's near - est.

*mf*

Don't stand talk - ing: get a corks - screw,

*mf*

Don't stand talk - ing: get a corks - screw,

Girls.

*cresc.*

dear - est! We are strug - gling with a thing called thirst!

*f*

*cresc.*

dear - est! We are strug - gling with a thing called thirst!

*f*

*mf*

Girls. We would like to wan - der un - derneath the trees, When you've done your lunch - eon -

CLERKS.

*mf*

Girls. - par - ty! Thanks!

CLERKS.

Here's your health, my Mi - di - nette! Drink hear - ty! We're

Here's your health, my Mi - di - nette! Drink hear - ty! We're

Girls.

CLEARKS.

rea\_dy for de\_sert now, please.

rea\_dy for de\_sert now, please.

*mf**mf**mf*

# No 9.      QUARTET. (Rosalie, Emmy-Lou, Boniface and Stephen-Henry.)

"SWALLOWS."

Words by  
PERCY GREENBANK.

Music by  
LIONEL MONCKTON.

*Allegro grazioso.*

Piano. *mf*

ROSALIE.

1. The

ROS.

swal-low's a dear lit-tle bird, \_\_\_\_\_ That comes ov-er here in the

ROS.

Spring, \_\_\_\_\_ And ea-ger-ly tries to catch plen-ty of flies, By

ROS.  
 dart-ing a-bout on the wing.  
 ENMY, BONIFACE & STEPHEN.  
 Up high, he's dart-ing a-bout on the

EM.  
 BON.  
 STE.  
 BONIFACE.  
 wing! Just now with a fuss that's ab-surd, On

BON.  
 build-ing a nest he is bent, I think he be-lieves in a

BON.  
 home in the eaves, Where he has-n't to pay an-y

BON.

rent!

ROSALIE, ENMY & STEPHEN.

Oh, my! oh, my! How

STE.  
EM.  
ROS.

nice not to pay an - y rent! Swal - low!

*mf*

ALL.

swal - low! Dear lit - tle in - no - cent swal - low!

ALL.

Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS. *fro.* Ah! *Lit - tle in - no - cent*

EM. RON. STE. *fro.* *Swal - low! swal - low!*

ROS. *one! You we will fol - low! You're mak - ing love In the*

EM. RON. STE. *There's an ex - am - ple to fol - low! You're mak - ing love In the*

ROS. *sky up a - bove, So we'll do the same be - low!*

EM. RON. STE. *sky up a - bove, So we'll do the same be - low!*

First system of music. The vocal line (treble clef) contains four measures of trills, each marked with "tr". The piano accompaniment (grand staff) provides harmonic support with chords and moving lines.

Second system of music. The vocal line (treble clef) includes an entry for "ROSALIE." in the fourth measure, followed by the instruction "2. The". The piano accompaniment continues with harmonic support.


Third system of music. The vocal line (treble clef) contains the lyrics: "swal-low is fond of his mate, \_\_\_\_\_ But how do you know it will". The piano accompaniment (grand staff) includes a piano dynamic marking "p" in the first measure.


Fourth system of music. The vocal line (treble clef) contains the lyrics: "last? \_\_\_\_\_ For have-n't I heard that this dear lit-tle bird Is". The piano accompaniment (grand staff) continues with harmonic support.

ROS.  thought to be aw - ful - ly fast!

EMMY, BONIFACE & STEPHEN. 

Oh, no! he's swift, but he's not a bit 

EM. BON. STE.  fast! \_\_\_\_\_ Just watch an - y pair tête - a - tête, \_\_\_\_\_ There



STE.  real - ly is no - thing a - miss. \_\_\_\_\_ She gets a bit peck'd, but she



STE.  does - nt ob - ject, For it's on - ly the same as a



ST. E.   
 kiss.   
 ROSALIE, EMMY & STEPHEN.   
 That's so! that's so! A

ROS.   
 EM.   
 STE.   
 ALL.   
 peck is as good as a kiss! Swallow!   
 mf

ALL.   
 swal - low! Dear lit - tle in - no - cent swal - low!

ALL.   
 Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS.    
fro. Ah! \_\_\_\_\_ Lit - tle in - o - cent

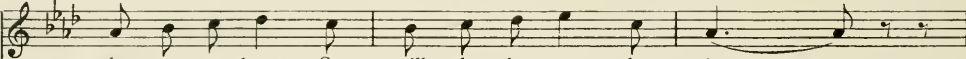
EM.   
BON.   
STE.    
fro. \_\_\_\_\_ Swal - low! Swal - low!

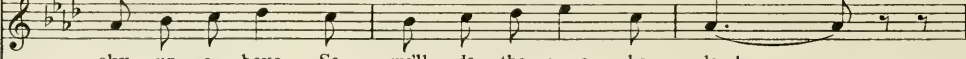



ROS.    
one! You we will fol - low! You're mak - ing love In the

EM.   
BON.   
STE.    
There's an ex - am - ple to fol - low! You're mak - ing love In the



ROS.    
sky up a - bove, So we'll do the same be - low! \_\_\_\_\_

EM.   
BON.   
STE.    
sky up a - bove, So we'll do the same be - low! \_\_\_\_\_



## DANCE.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a mezzo-forte (*mf*) dynamic. The notation includes a variety of chords, eighth notes, and sixteenth notes. Trills (*tr*) are used in the fifth and sixth systems. The piece ends with a double bar line and repeat dots.

Nº 10.SONG (M<sup>RS</sup> Girdle) and CHORUS.

"I DON'T KNOW, BUT I GUESS."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.*Allegro moderato.*M<sup>RS</sup> Girdle.

Piano.

Musical score for the introduction. The top staff is for Mrs Girdle (soprano) and the bottom two staves are for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato.' The piano part begins with a mezzo-forte (mf) dynamic. The introduction consists of six measures.

M<sup>RS</sup> G.

1. I don't say that hus\_bands are all of them bad, But  
 2. I've mar\_ried my girl to an ex\_cel\_lent youth, A

M<sup>RS</sup> G.

I don't put ve\_ry much trust in them;— I've pret\_ty good eyes, as I  
 law\_yer of note is my son-in-law;— Of course he can't al\_ways go

ME G.

al-ways have had, And ne-ver let peo-ple throw dust in them. My  
telling the truth, For that sort of thing is - n't done in law! He's

ME G.

hus-band comes o-ver to Pa-ris, says he, On bus-'ness, a -  
bound to give le-gal and pri-vate ad-vice, To a - ny - one

ME G.

- lone, just for one day He ne-ver tells me what his bus-'ness may  
car-ing to fee him, And la-dies who some of them look ve-ry

ME G.

be, Or why it is done on a Sun-day! I  
nice, Are con-stant-ly call-ing to see him! And

ME'S G.

found in his pocket a bill for a hat, And what do you think is the  
when one comes out with her veil off her face, Per - haps they were on - ly dis -

ME'S G.

REFRAIN.

mean.ing of that? Well, well, how can I tell? I am  
- cus.ing her case. Well, well, how can I tell? For her

ME'S G.

not Sherlock Holmes I con - fess, But I heard him re - peat in his  
hairs in a bit of a mess, And when pow - der I note on the

ME'S G.

CHORUS.

ME'S GIRDLE.

sleep "Margue - ritel!" And of course I don't know - Um, um, um, um! But I  
sleeve of his coat, Well of course I don't know - Um, um, um, um, um, um! But I

CHORUS.

Mrs G.  
 guess, oh; I guess! Well, well,  
 guess, oh; I guess! Well, well,

*cresc.* *mf*

CHOR.  
 how can we tell? Tho' we have an i - dea more or less! Then he  
 how can we tell? Tho' we have an i - dea more or less! On the

*cresc.*

CHORUS.

Mrs G.  
 murmur'd at tea "Oh my lit - tle Ma - riel" Well of course I don't know! Well, of  
 waistcoat he wears, Are some long gold - en hairs. Well, of course I don't know! Well, of

CHOR.  
 course we don't know, but we guess, oh! we guess  
 course we don't know, but we guess, oh! we guess

*Ad.* \* *Ad.* \* *Ad.* \*

Mr's G.

Mr's GIRDLE.

Mr's G.

3. My son-in-law has such a cu - ri - ous way, In  
 4. I'm fond of the land and the peo - ple of France, They

Mr's G.

spite of my watch\_ing and scold\_ing him;— As soon as it's sun\_ny in  
 have such an af - fa - ble way with them;— I go to their plays if I've

Mr's G.

A - pril or May, He's off, and in fact, there's no hold\_ing him. — He  
 ev - er a chance, But still I'm not ve - ry au fait with them; — I

Me<sup>s</sup> G.

says that when swal - lows ap - pear in the sky, And blue - bells are  
went to one piece I had not seen be - fore, Just one of their

Me<sup>s</sup> G.

out in the hol - low, He goes for a ram - ble with no - bo - dy  
com - e - dy dra - mas, The cur - tain went up a ho - tel cor - ri -

Me<sup>s</sup> G.

by, A nice lit - tle sto - ry to swal - low! No  
- dor, The he - ro came on in py - ja - mas! I

Me<sup>s</sup> G.

doubt you will pick up a blue - bell my friend, She may be a belle with an  
thought I was sa - fer in go - ing a - way, So if you would like to know

## REFRAIN.

Mrs G.

at the end! Well, well, how can I tell? He may  
more of the play— Well, well, how can I tell? Though the

Mrs G.

go af - ter cow - slips or cress; ——— When he walks a - mong trees There is  
piece was a Pa - ris suc - cess; ——— For you see I had gone, When the

## CHORUS.

MRS GIRDLE.

Mrs G.

no one that sees, So, of course I don't know, Um, um, um, um, um, um! But I  
la - dies came on, So, of course I don't know, Um, um, um, um, um, um! But I

## CHORUS.

Mrs G.

guess, oh! I guess! ——— Well, well,  
guess, oh! I guess! ——— Well, well,

## MRS GIRDLE.

CHO.

how can we tell? Tho' we have an i - dea more or less! If he's  
how can we tell? Tho' we have an i - dea more or less! But I

## CHORUS.

MRS G.

seen af - ter dark With a dear in the park, Oh, of course I dont know! Oh, of  
hear that the plot Was a lit - tle bit hot, Well, of course I dont know! Well, of

CHO.

course we dont know, but we guess, oh! we guess!  
course we dont know but we guess, oh! we guess!

*Ad. \* Ad. \* Ad. \**

*mf*

Nº 11.

## CONCERTED NUMBER. (Clients.)

Words by  
GEORGE GROSSMITH, JUN<sup>r</sup>

Music by  
IVAN GARYLL.

Tempo di Valse, not too fast.

Piano. *p*

*mf*

*cres:* *ff*

CHORUS.

A mo .

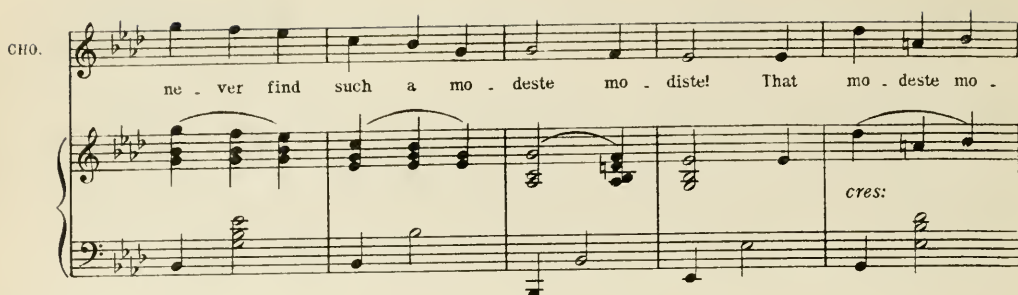
*mf*

CHO.

\_dise - mo - deste, She has done - her best, To make us look all most ex -

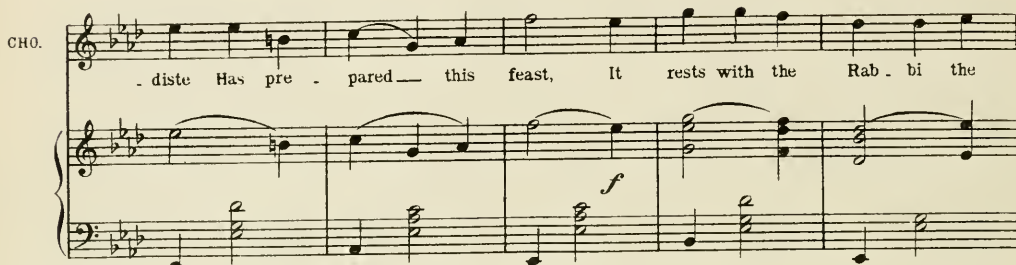
CHO.

\_qui - site - ly dressed! And though you go searching from West - to East, You'll

CHO. 

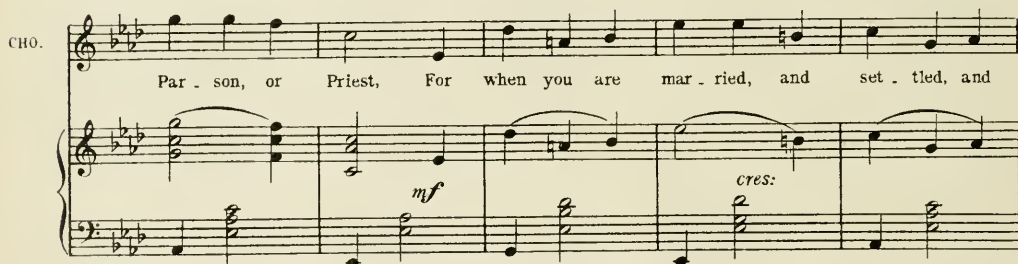
ne - ver find such a mo - deste mo - deste! That mo - deste mo -

*cres:*

CHO. 

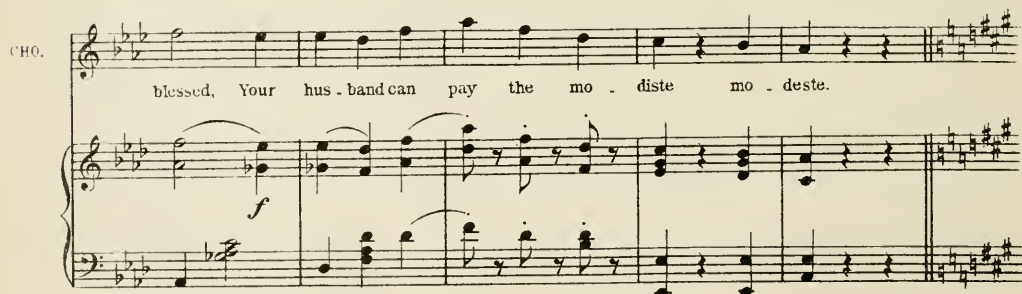
- dite Has pre - pared — this feast, It rests with the Rab - bi the

*f*

CHO. 

Par - son, or Priest, For when you are mar - ried, and set - tled, and

*mf* *cres:*

CHO. 

blessed, Your hus - band can pay the mo - deste mo - deste.

*f*

*mf*

SOLO.

Wear al - pa - cas or drills! With no

*mf*

SOLO.

floun - ces or frills, If you're in for a day of ex - er - tion, —

SOLO.

— But sup - pose you would hark, To the Sa - lon or park, Wear a

SOLO.

some thing with cream-y in - ser - tion; Though a mousse-line de -

SOLO.

- soie, is the thing for the Bois. And is sure to ex - cite ad - mi -

SOLO.

- ra - tion; Still a girl may e - merge, In the sim - plest of

SOLO.

serge, If it's built on a silk foun - da - tion. Though a

CHO.

Though a

SOLO. mousse . line . de . soie, Is the thing for the Bois, And is sure to ex -

CHO. mousse . line . de . soie, Is the thing for the Bois, And is sure to ex -

SOLO. . cite ad - mi - ra - tion. Still a girl may e - merge, In the

CHO. . cite ad - mi - ra - tion. Still a girl may e - merge, In the

SOLO. sim - plest of serge, If it's built on a silk foun - da - tion.

CHO. sim - plest of serge, If it's built on a silk foun - da - tion.

*mf*

Solo.

Now a taf - fe - ta plain, Or a

*mf*

SOLO.

sa - tin à laine, Is ef - fec - tive with lace ap - pli - qué.

SOLO.

— But I'm per - fec - ty sure, In a chif - fon ve - lours, I could

SOLO.

con-quer the world in a day; And I can't under-

SOLO.

stand, The dis-may in the land, At the War Of-fice ad-mi-nis-

SOLO.

tra-tion. For I heard from a man Who'd in-spect-ed the

SOLO.

plan, That it's built on a slik foun-da-tion. And I

CHO.

Oh! she

SOLO. can't un-der-stand, The dis-may in the land, At the War Of-fice ad-mi-nis-tra-tion.

CHO. can't un-der-stand, The dis-may in the land, At the War Of-fice ad-mi-nis-tra-tion.

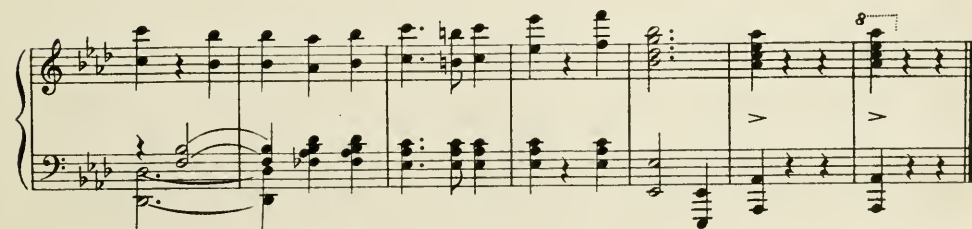
SOLO. For I heard from a man Who'd in-spect-ed the plan, That it's built on a

CHO. For she heard from a man Who'd in-spect-ed the plan, That it's built on a

SOLO. silk foun-da-tion. Built on silk foun-da-tion.

CHO. silk foun-da-tion. Built on silk foun-da-tion.

## DANCE.



No. 12.

## MARCH SONG. (Babori.) and CHORUS.

COQUIN DE PRINTEMPS!

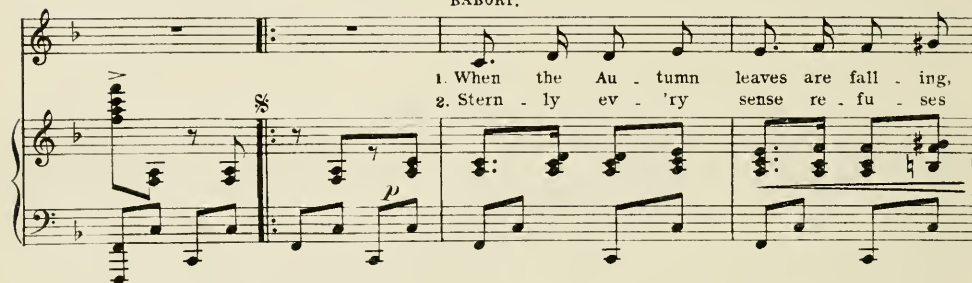
Words by  
GEORGE GROSSMITH, JUN<sup>R</sup>Music by  
IVAN CARYLL.

Tempo di Marcia.

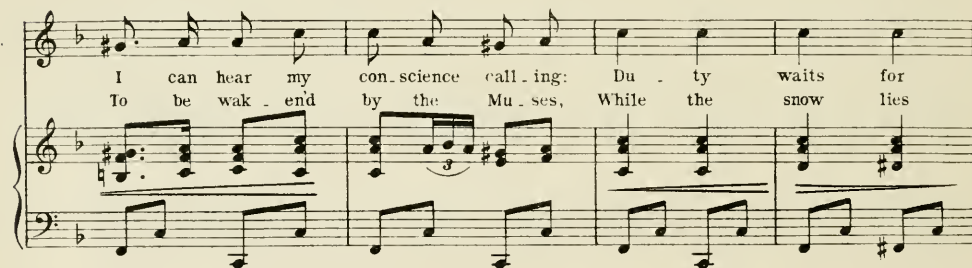
Piano.



BABORI.



BAB.



BAB.



BAB.

For the pres - ent - fare - well, Ve - nus, Wine, and Mel - o -  
 Of - fen - bach to me is o - dious, Ver - di has no

BAB.

- dy. \_\_\_\_\_ I a - ban - don Jane's ca - res - ses,  
 sound; \_\_\_\_\_ Though to rouse me you may choose a

BAB.

Kit - ty's eyes and Maud - ie's tres - ses, Hold me in no  
 March by Sup - pé or by Sou - sa, On deaf ears 'twill

BAB.

thrall. \_\_\_\_\_ But tho Kit - ty, Maud and Jane, In  
 fall; \_\_\_\_\_ In the win - ter I will urge That

BAB.

win - ter smile at me in vain, In Spring I a - dore them  
ev - 'ry mel - o - dy's a dirge, In Spring I ap - plaud them

BAB.

*REFRAIN.*

all, I'm fond of  
all, Mo - zart can

BAB.

a - ny blonde, If a - ny blonde be fond of  
fill my heart, At his com - mand I smile or

BAB.

me; I'll let a sweet bru - nette  
weep; Wag - ner my soul will stir,

BAB.

— Come walk - ing in my com - pa - ny;  
 — Or soft - ly soothe that soul to sleep;

BAB.

I'll smile a lit - tle while, at a - ny  
 Gou - nod will still me, though with Mes - sa -

*p*

BAB.

shade of maid you bring, I'll  
 - ger I sway and swing; My

*cres;*

BAB.

kiss that one or this I'm not ca - pri - cious in the  
 own pet gra - ma - phone Is nev - er rus - ty in the

BAB.

Spring.  
Spring.

CHO.

He's fond of a - ny blonde,  
Mo - - - zart can fill his heart, -

He's fond of a - ny blonde,  
Mo - - - zart can fill his heart, -

He's fond of a - ny blonde,  
Mo - - - zart can fill his heart, -

*cres:**ff*

CHO.

— Of a - ny blonde so fond is he,  
— At his com - mand he'll smile or weep;

— Of a - ny blonde so fond is he,  
— At his com - mand he'll smile or weep;

— Of a - ny blonde so fond is he,  
— At his com - mand he'll smile or weep;

CHO.

He'll let a sweet bru - nette, — Go walk - ing in his  
Wag - ner his soul can stir, — Or soft - ly soothe that

CHO.

com - pa - ny; — He'll smile a lit - tle while —  
soul to sleep; — Gou - nod will still him, though

— At a - ny shade of maid you bring. —  
 — With Mes - sa - ger he sway and swing. —

CHO. — At a - ny shade of maid you bring. —  
 — With Mes - sa - ger he sway and swing. —

— At a - ny shade of maid you bring. —  
 — With Mes - sa - ger he sway and swing. —

He'll kiss that one or this, — He's not ca - pri.cious  
 His own pet gra - ma - phone — is nev - er rus - ty

CHO. He'll kiss that one or this, — He's not ca - pri.cious  
 His own pet gra - ma - phone — is nev - er rus - ty

He'll kiss that one or this, — He's not ca - pri.cious  
 His own pet gra - ma - phone — is nev - er rus - ty

CHOR.

in the Spring. \_\_\_\_\_  
in the Spring. \_\_\_\_\_

in th Spring. \_\_\_\_\_  
in the Spring. \_\_\_\_\_

*mf*

## BABORI.

3. When the chills of win - ter rack us, I will turn my

*p*

BAB.

back on Bac - chus, And his vi - nous schemes; \_\_\_\_\_

*p*

BAB.

Wa - ter for my thirst suf - fi - ces, No green fai - ry me en - ti - ces

BAB.

In Ho - garth - ian dreams.

BAB.

For a stoup of choice A - ya - la, Crim - son Beaune, or old Mar - sa - la,

BAB.

I will nev - er call.

BAB. In the win - ter I may think No wine is fit for me to drink, In

BAB. Spring I can drink them all.

## REFRAIN.

BAB. Bring me some Bur - gun - dy, The vin - tage

BAB. that I love so well;

BAB.

White wine from Riv - er Rhine, — Or match - less

BAB.

Nec - tar of Mo - selle; —

BAB.

Then some Heid - sieck or Mumm, — Of cu - véc

BAB.

rare when - e'er I ring. —

BAB.

Bring too some "Moun . tain Dew" With spark - ling

BAB.

wa . ter from the Spring.

CHO.

Bring him some Bur - gun - dy, The vin - tage

Bring him some Bur - gun - dy, The vin - tage

Bring him some Bur - gun - dy, The vin - tage

CHORUS

that he loves so well; White

that he loves so well; White

that he loves so well; White

wine from Riv - er Rhine, — Or match - less nec - tar of Mo -

wine from Riv - er Rhine, — Or match - less nec - tar of Mo -

wine from Riv - er Rhine, — Or match - less nec - tar of Mo -

- selle; Then some Heid - sieck or Mumm,

- selle; Then some Heid - sieck or Mumm,

- selle; Then some Heid - sieck or Mumm,

CHO. Of cu - rée rare when - e'er he ring

Of cu - rée rare when - e'er he ring

Of cu - rée rare when - e'er he ring

CHO. Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

Bring, too, some "Moun - tain Dew"

CHO. With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

With spark - ling wa - ter from the spring.

No. 13.

## DUET.—(Rosalie and Girdle.)

"DELIGHTS OF LONDON."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

ROS. ROSALIE. GIRDLE. ROSALIE.

1. I'd like to go on a Lon-don spree Then come with me! I'll  
2. Of Lon-don life I am cu - ri - ous, Then take a 'bus, An

ROS. GIRDLE. BOTH.

come to tea. Of course I want a nice one What price one? What  
om - ni - bus!(GIR)A lot you will pick up hence For two - pence! For

BOTH. GIRDLE. ROSALIE. GIRDLE.

price one? We're bound to drop on a tea-shop near That is - n't dear, That  
two-pence!(ROS)I'll go on top, in a gar-den chair.(GIR)The dri-ver's there!(ROS)The

ROS.

BOTH.

is - n't dear, It's what we've ev-'ry - one done In Lon-don, In Lon-don.  
 dri-ver's there! You sit down just be - hind him, And mind him! (I'll mind him!  
 (You))

Tempo di Valse.

*(During Dialogue.)*

1. 2.

## Allegro.

BOTH.

Come for a Lon - don spree, If you would like a  
Come for a Ci - ty ride, That is the thing for

*mf*

BOTH.

lark, Try a tea - shop, A. B. C. shop, Just like a Lon - don  
you; Bet a fi - ver that the dri - ver Tells you a lot that's

BOTH.

clerk. If you at - tempt to tip, All of the girls will frown, It's  
new. Stick to a seat out - side, Mind that you don't fall down, You'll

BOTH.

real - ly rip - ping When they don't have tip - ping, At a tea - shop up in town!  
know the bus - es and the com - pli - cated cus - ses Of the dri - vers up in town!



ROSALIE.

GIRDLE.

ROS.

3. I'm al - ways fond of a lit - tle dance When I've the chance You'll  
 4. (GIR.) You may some day be a Lon - don nurse (ROS) I might do worse (GIR.) A



GIR.

BOTH.

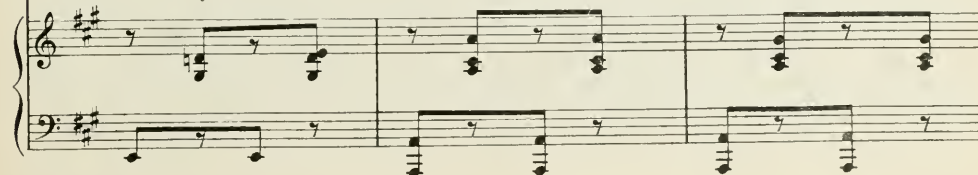
get the chance! You'll find in all po - si - tions Mu - si - cians Mu -  
 great deal worse (ROS) And I should walk out, may - be, With ba - by. With



GIRDLE.

BOTH.

- si - cians! Pi - a - no or - gans - you can meet Up  
 ba - by! (ROS.) I'd like to look at the Pa - lace Yard And



## ROSALIE.

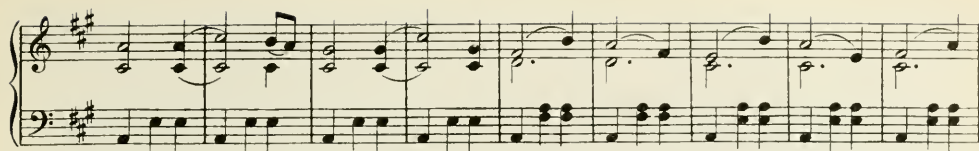
a - ny street, That will be sweet, I'll dance while you are  
see the guard. (GIR) You'd see the guard, In all his man - ly

## BOTH.

mind - ing, The grind - ing, The grind - ing.  
beau - ty, On du - ty, On du - ty.

Tempo di Valse.  
*During dialogue*

*p*



**Allegro.** BOTH.

Come for a gra-tis free Cake-walk in o-pen air,  
Come for a lit-tle walk, Saun-ter-ing to and fro,

*mf*

BOTH.

Mak-ing fig-ures like the nig-gers Out in a Lon-don square!  
Where the sen-try in the en-try Pa-ces on sen-try-go!

BOTH.

Dance on un-til you see Some stern police-man frown, To the  
He's not al-lowed to talk, But when his guns laid down, He will

BOTH.

gay pi - a - no of a bold I - ta - li - a - no In the streets of Lon - don  
look be - witching when his cane he's switch ing. With the nic - est nurse in

BOTH.

town!  
town!

N<sup>o</sup> 14.

## FINALE—ACT I.

Words by  
PERCY GREENBANK.

Music by  
IVAN CARYLL.

*Allegro ben marcato.*

Piano.

The piano introduction for the first system is in 6/8 time, marked *Allegro ben marcato*. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a descending line. The bass line consists of a steady eighth-note accompaniment of G3, F#3, and E3. The system concludes with a double bar line and a final chord of G3, F#3, and E3.

The first vocal entry features a choir (labeled 'CHO.') and piano accompaniment. The vocal parts (soprano, alto, and bass) enter with the lyrics 'Here is news that's'. The piano accompaniment provides a rhythmic foundation with eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The system ends with a double bar line.

The second vocal entry continues the choir and piano accompaniment. The vocal parts enter with the lyrics 're - al - ly ve - ry un - pleas - ant! We've been pa - tient - ly'. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing eighth-note chords and the left hand a steady eighth-note bass line. The system concludes with a double bar line.

wait - ing all the day, — But our

CHO. wait - ing all the day, — But our

wait - ing all the day, — But our

time is wast - ed up to the pres - ent— Mon-sie-ur Ba-bo-ri

CHO. time is wast - ed up to the pres - ent— Mon-sie-ur Ba-bo-ri

time is wast - ed up to the pres - ent— Mon-sie-ur Ba-bo-ri

has to go a - way! No le-gal ad -

CHO. has to go a - way! No le-gal ad -

has to go a - way! No le-gal ad -

- vi - ser Could be wi - ser; We like to con -

CHO. - vi - ser Could be wi - ser; We like to con -

- vi - ser Could be wi - ser; We like to con -

CHO.

- sult him when we can; Oh! tell us, why

- sult him when we can; Oh! tell us, why

- sult him when we can; Oh! tell us, why

CHO.

is he Such a bu - sy, bu - -

is he Such a bu - sy, bu - -

is he Such a bu - sy, bu - -

CHO.

- sy man. Here is

- sy man. Here is

- sy man. Here is

CHO.

news that's re - al - ly ve - ry un - pleas - ant;

news that's re - al - ly ve - ry un - pleas - ant;

news that's re - al - ly ve - ry un - pleas - ant;

We've been pa-tient-ly wait - ing all the day,——

CHO. We've been pa-tient-ly wait - ing all the day,

We've been pa-tient-ly wait - ing all the day,——

Now we'll have to go, we'll have to go a - way!

CHO. Now we'll have to go, we'll have to go a - way!

Now we'll have to go, we'll have to go a - way!

## Allegretto.

Piano introduction in 2/4 time, marked *mf*. The right hand features a rapid sixteenth-note pattern, while the left hand provides a simple harmonic accompaniment.

## MIS GIRDLE.

MIS G. Let 'em think we're go - ing to Bou - logne, Pret - ty spot!

The vocal line is in 2/4 time, marked *p*. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and catchy, with lyrics written below the notes.

The piano accompaniment is in 2/4 time, marked *p*. It features a steady eighth-note bass line and chords in the right hand.

MIS G. If the sim - ple truth were real - ly known — We are not!

The vocal line continues in 2/4 time, marked *p*. It includes a double bar line and a key signature change to one flat (Bb) for the final measure.

The piano accompaniment continues in 2/4 time, marked *p*, following the same harmonic pattern as the first line.

MIS G. Gir - dle why don't you Tra - vel with us too?

The vocal line continues in 2/4 time, marked *p*, with the key signature of one flat (Bb).

The piano accompaniment continues in 2/4 time, marked *p*, with the key signature of one flat (Bb).

Andantino.  
GIRDLE.

MEZ G.

You could sniff in plen - ty of o - zone\_ Yes a lot! My

GIR.

love! I'm ra - ther in - dis - posed to - day, So with the chil - dren I had

GIR.

bet - ter stay! So with the chil - dren I had bet - ter

GIR.

stay! Could I leave these ten - der two, Steph - en - Hen - ry, Em - my - Lou - With their

GIR. in - no - cence and grace - In this un - en - light - en'd place? When the

GIR. voice of con - science spoke, Could I treat it as a joke?

GIR. No! a fa - ther's heart for - bids, I will stop and mind the —

GIR. kids! Ah!

BABORI.

BAB. so you're off, a change of air My lit - tle lit - tle

BAB. wif - ey seeks! You'll come back look - ing still more fair, With

BAB. ros - es on your cheeks!

SOPRANO. And so she's off, a change of air His

CHO. TENOR. And so she's off, a change of air His

BASS. And so she's off, a change of air His

*cresc.* *f*

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

CHO. lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

truth he speaks, She'll soon have ros - es on her cheeks!

CHO. truth he speaks, She'll soon have ros - es on her cheeks!

truth he speaks, She'll soon have ros - es on her cheeks!

Moderato.

*mf con espress.*

DULCIE.

DUL. Oh dear, I cannot help feeling A lit - tle bit sad and a - fraid, \_\_\_\_\_

DUL. This seems such un - der - hand deal - ing, Sup - pose a mis - take has been made. \_\_\_\_\_

DUL. Sometimes my hus - band is charm - ing, Al - though you can't al - ways be - lieve him;

*cresc.*

*cresc.*

DUL. He may do some - thing a - larm - ing, If once we be - gin to de - ceive him!

## BARONESS.

I must - nt now be seen with you, I'll

BAR<sup>SS</sup>

meet you by and by; And don't for - get our ren - dez - vous, The

BAR<sup>SS</sup>

Crim - son But - ter - fly!



He's fond of a\_ny blonde— Of a\_ny blonde so fond is

CHO. He's fond of a\_ny blonde — Of a\_ny blonde so fond is

He's fond of a\_ny blonde— Of a\_ny blonde so fond is

he, ————— He'll let a sweet bru\_nette — come walking

CHO. he, ————— He'll let a sweet bru\_nette — come walking

he, ————— He'll let a sweet bru\_nette — come walking

in his com - pa - ny, \_\_\_\_\_ He'll smile a

CHO. in his com - pa - ny, \_\_\_\_\_ He'll smile a

in his com - pa - ny, \_\_\_\_\_ He'll smile a

lit - tle while \_\_\_\_\_ at a - ny shade of maid you bring, \_\_\_\_\_

CHO. lit - tle while \_\_\_\_\_ at a - ny shade of maid you bring, \_\_\_\_\_

lit - tle while \_\_\_\_\_ at a - ny shade of maid you bring, \_\_\_\_\_

He'll kiss that one or this, — He's not ca - pricious in the

CHO. He'll kiss that one or this, — He's not ca - pricious in the

He'll kiss that one or this, — He's not ca - pricious in the

1. Spring. 2. Spring.

CHO. Spring. Spring.

Spring. Spring.

No 15.

## Act II.

## OPENING CHORUS.

Words by  
PERCY GREENBANK.Music by  
LIONEL MONCKTON

Allegro Vivace.

Piano.



CH0. meals, \_\_\_\_\_ Mid the noise and the traf.fic of town, \_\_\_\_\_

meals, \_\_\_\_\_ Mid the noise and the traf.fic of town, \_\_\_\_\_

meals, \_\_\_\_\_ Mid the noise and the traf.fic of town, \_\_\_\_\_

CH0. You should make up your mind to run down,\_\_\_ To this

You should make up your mind to run down,\_\_\_ To this

You should make up your mind to run down,\_\_\_ To this

CH0. pri.mi.tive, pri.mi.tive spot,\_\_\_ You should make up your mind to run down,\_\_\_ To this

pri.mi.tive, pri.mi.tive spot,\_\_\_ You should make up your mind to run down,\_\_\_ To this

pri.mi.tive, pri.mi.tive spot,\_\_\_ You should make up your mind to run down,\_\_\_ To this

CH.O. pri. mi. tive, pri. mi. tive spot. In the air of the coun. try one feels, \_\_\_\_\_

pri. mi. tive, pri. mi. tive spot. In the air of the coun. try one feels, \_\_\_\_\_

pri. mi. tive, pri. mi. tive spot. In the air of the coun. try one feels, \_\_\_\_\_

CH.O. More in. clined for a nice tête-à-tête, \_\_\_\_\_

More in. clined for a nice tête-à-tête, \_\_\_\_\_

More in. clined for a nice tête-à-tête, \_\_\_\_\_

CH.O. And a me. nu that's quite up to date, \_\_\_\_\_ They have

And a me. nu that's quite up to date, \_\_\_\_\_ They have

And a me. nu that's quite up to date, \_\_\_\_\_ They have

CHORUS

cer.tain.ly, cer.tain.ly got. And a me.nu that's quite up to date, They have

cer.tain.ly, cer.tain.ly got. And a me.nu that's quite up to date, They have

cer.tain.ly, cer.tain.ly got. And a me.nu that's quite up to date, They have

CHORUS

cer.tain.ly, cer.tain.ly got. A me.nu that's up to date you'll

cer.tain.ly, cer.tain.ly got. A me.nu that's up to date you'll

cer.tain.ly, cer.tain.ly got. A me.nu that's up to date you'll

CHORUS

find they have got. The Crim.son But.ter.fly, Is the

find they have got. The Crim.son But.ter.fly, Is the

find they have got. The Crim.son But.ter.fly, Is the

CHO.

place for you to try, The wait - ers are o - blig - ing, And the

place for you to try, The wait - ers are o - blig - ing, And the

place for you to try, The wait - ers are o - blig - ing, And the

CHO.

pri - ces aren't too high, You'll find out by and by, Your

pri - ces aren't too high, You'll find out by and by, Your

pri - ces aren't too high, You'll find out by and by, Your

CHO.

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

CHO. Crim. son But. ter. fly.

Crim. son But. ter. fly.

Crim. son But. ter. fly.

CHO. Moderato. *mf* A saunter under. neath the trees, To

CHO. Moderato. *mf* rouse a fail. ing ap. pe. tite. Then back, to or. der what you please, At

ta - bles deck'd in snow - y white, Ah!

CHORUS

A first - rate vin - tage in your glass, And

A first - rate vin - tage in your glass, And

A pleas - ant eve - ning you will pass, When

soon con - ten - ted - ly you'll sigh, A pleas - ant eve - ning you will pass, When

soon con - ten - ted - ly you'll sigh, A pleas - ant eve - ning you will pass, When

at the Crim - son But - ter - fly.

at the Crim - son But - ter - fly.

at the Crim - son But - ter - fly.

*f*

## Tempo I.

CHO. *f*  
 The Crim - son But - ter - fly, \_\_\_\_\_ Is the  
 The Crim - son But - ter - fly, \_\_\_\_\_ Is the  
 The Crim - son But - ter - fly, \_\_\_\_\_ Is the

CHO.  
 place for you to try. \_\_\_\_\_ The wait - ers are o - blig - ing, And the  
 place for you to try. \_\_\_\_\_ The wait - ers are o - blig - ing, And the  
 place for you to try. \_\_\_\_\_ The wait - ers are o - blig - ing, And the

CHO.  
 pri - ces aren't too high. \_\_\_\_\_ You'll find out by and by, \_\_\_\_\_ Your  
 pri - ces aren't too high. \_\_\_\_\_ You'll find out by and by, \_\_\_\_\_ Your  
 pri - ces aren't too high. \_\_\_\_\_ You'll find out by and by, \_\_\_\_\_ Your

CHORUS

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be - neath the sign, Of the

CHORUS

Crim - son But - ter - fly.

Crim - son But - ter - fly.

Crim - son But - ter - fly.

CHORUS

No. 16.

## SONG.— (Felix) and CHORUS.

"TRÈS BIEN, MONSIEUR."

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARYLL.

Moderato.

Felix.

Piano.

*mf*

FEL.

1. If the mys-ter-ies you're ea-ger to un-  
2. Now I nev-er real-ly knew what "à la

-ra-vel, Of the world and all the do-ings of the day. It is  
carle" meant, Un-til sev-ral years a wait-er I had been. To a

FEL.

*p*

FEL.

quite unne - ces - sa - ry far to tra - vel, Ask a wait - er in a pop - u - lar ca -  
pri - vate and partic - u - lar a - part - ment, Where some won - ders through the key - hole I have

FEL.

- fé, Though he is - n't al - ways truth - ful, no, far from it, There is  
seen. If you on - ly ex - er - cise the right dis - cre - tion, Choose the

FEL.

wis - dom in the sto - ries he re - lates, Though the moun - tain won't come al - ways to Ma -  
pro - per time to car - ry in the plates, You will soon make ra - pid strides in your pro -

FEL.

- ho - met, Yet ev - 'ry - thing will come to him who  
- fes - sion, For ev - 'ry - thing will come to him who

## Allegro.

FEL.

waits.  
waits.

Bon

*cres:*

FEL.

soir Mon\_sieur, Bon soir Ma\_dame, et bon soir Made\_moi - sel - le, I

*mf*

FEL.

take your hat, I take your coat, I take your wet "om brel le," Some

FEL.

soup for one, some fish for two, "Vin or - di - naire" for three, And

FEL. don't for - get The o - me - lette, Très bien mon - sieur, si, si.

CHO. Bon

CHO. Bon

CHO. Bon

*crés:*

CHO. soir Mon - sieur, bon soir Ma - dame, et bon soir Made - moi - sel - - le, I

CHO. soir Mon - sieur, bon soir Ma - dame, et bon soir Made - moi - sel - - le, I

CHO. soir Mon - sieur, bon soir Ma - dame, et bon soir Made - moi - sel - - le, I

CHO.

take your hat, I take your coat, I take your wet om - brel - le, Some

take your hat, I take your coat, I take your wet om - brel - le, Some

take your hat, I take your coat, I take your wet om - brel - le, Some

CHO.

soup for one, some fish for two, vin or - di - naire for three, And

soup for one, some fish for two, vin or - di - naire for three, And

soup for one, some fish for two, vin or - di - naire for three, And

CHO.

don't for - get the om - e - lette, Très bien mon - sieur, si, si.

don't for - get the om - e - lette, Très bien mon - sieur, si, si.

don't for - get the om - e - lette, Très bien mon - sieur, si, si.

## DANCE.



## DUET. (Rosalie, and Boniface) and CHORUS.

"THE NICE NEW PARASOL."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

*Allegretto.*

Piano.

ROSALIE.

1. When

ROS.

I was a child a - bout so high, And feed - ing the ducks and

(BON.) I have been slav - ing at my desk At wea - ri - some le - gal

CHORUS.

ROS.

chick - ens! The chick - ens! The chick - ens! Tra,

(BON.) cas - es! At cas - es! At cas - es! Tra,

CHO. ROSALIE.

la, la, la, la, la, la! If ev - er I get to  
la, la, la, la, la, la! (BONIFACE.) I long for a lane that's

ROS. CHORUS.

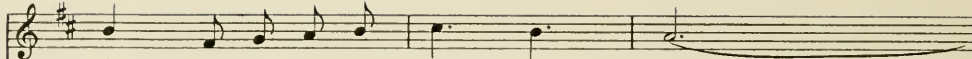
town, said I, You'll see that I'll play the dick - ens! The  
(BON) pic - tur - esque And fit - ted for fond em - bra - ces! Em -


CHO.

dick - ens! The dick - ens! Tra, la, la, la, la, la,  
- bra - ces! Em - bra - ces! Tra, la, la, la, la, la,

CHO. ROSALIE.

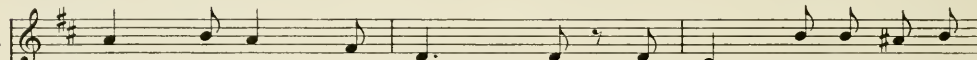
la! I'll know a lot of nice young men, And  
la! (BONIFACE.) I've brought my girl to a ru - ral scene, But

ROS.    
 (BON.) I'll be dressed like a la - dy then!   
 still a bar - ri - er comes be - tween!




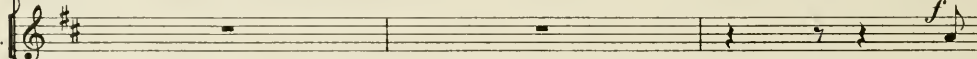
ROS.    
 (BON.) — Oh! tol de rol de roll — Said   
 Oh! tol de rol de de roll! In




ROS.    
 I to my old doll, I'll come back soon on an   
 (BON.) lanes where lov - ers loll, It does get so in the



ROS.    
 af - ter - noon With a nice new par - a - sol!   
 (BON.) way you know, Does that awk - ward par - a - sol!

CHO.    
 — — — — — *f*   
 Oh!   
 Oh! *f*



CHO.

tol de rol de rol, — Said she to her old doll, — She'd  
 tol de rol de rol, — In lanes where lov - ers loll, — It

tol de rol de rol, — Said she to her old doll, — She'd  
 tol de rol de rol, — In lanes where lov - ers loll, — It

CHO.

come back soon On an af - ter - noon, With a nice new pa - - ra -  
 would get hot, if a girl had not Such a nice new pa - - ra -

come back soon On an af - ter - noon, With a nice new pa - - ra -  
 would get hot, if a girl had not Such a nice new pa - - ra -

CHO.

- sol  
 - sol  
 - sol  
 - sol

1. BONIFACE. 2.  
 2. When

*mf*

## DANCE.





## No 18.

## SONG (Rosalie) and CHORUS.

"ALICE SAT BY THE FIRE"

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

*Audante.*

Piano. *mf* *dim.*

ROSALIE.

ROS.

1. There once was a dear lit - tle girl, you must know: You've  
2. Now A - lice grew up in the ve - ry same way, And

ROS.

heard of such girls, I think! \_\_\_\_\_ She was - n't called Dai - sy, or  
got just a wee bit fat, \_\_\_\_\_ She would watch an old hen on her

ROS.

Tri - xie, or Flo, She did - n't know how to wink, \_\_\_\_\_ She was  
nest and she'd say, "If I on - ly could sit like that!" \_\_\_\_\_ But

ROS.

real - ly so good and so pla - cid at heart, She ne - ver felt firm on her  
sit - ting de - mure - ly be - came her so well, She captured a youth un - a -

ROS.

feet; — She would not take a walk, And it bored her to talk, But the  
- wares; — Though they met at a ball, She would not dance at all, But she

*rit.*

*colla voce*

ROS.

way she sat down was quite sweet! — A - lice, A - lice,  
sat all the night on the stairs. — A - lice, A - lice,

*REFRAIN.*  
*a tempo*

*a tempo*

ROS.

ne - ver bore ma - lice, Peace was her one de - sire; — Her  
ne - ver bore ma - lice, So when he came to tea, — She

ROS.

sis - ters would go and play games you know, But A - lice sat by the  
gave him her chair in the cor - ner there, And A - lice sat on his

ROS.

*mf* CHORUS.

fire, A - lice, A - lice, ne - ver bore ma - lice,  
knee! A - lice, A - lice, ne - ver bore ma - lice,

*mf*

CHO.

SOLO.

Peace was her one de - sire, In the li - bra - ry nooks there were  
So when he came to tea, She gave him her chair in the

ROS.

ALL.

such nice books, So A - lice sat by the fire!  
cor - ner there, And A - lice sat on his knee.

ROS.

3. The

*mf* *dim.* *p*

ROS.

marriage was settled one fine aft-er-noon, And off for the ring he

ROS.

rushed.—— They put up the banns at a church ve-ry soon, And

ROS.

A-lice sat there and blushed!—— But aft-er the wedding her

ROS. hus - band, I'm told, Would fre - quent - ly go out to sup, \_\_\_\_\_ And it's

ROS. pain - ful to state he got home ve - ry late, So that A - lice was forced to sit

*rit.*

*colla voce*

REFRAIN.  
*a tempo*

ROS. up! \_\_\_\_\_ A - lice, A - lice, nev - er bore ma - lice, Peace was her on - ly

*a tempo*

ROS. whim, \_\_\_\_\_ She sat by the clock till she heard him knock, And

## CHORUS.

ROS. then she sat up - on him! \_\_\_\_\_ A - lice, A - lice, nev - er bore ma - lice

*mf*

## SOLO.

CHO. Peace was her on - ly whim, \_\_\_\_\_ She op - en'd the door say - ing

## ALL.

ROS. "Home once more?" And then she sat up - on him! \_\_\_\_\_

*mf*

No. 19.

## SONG.—(Dulcie) and CHORUS.

"OH, SO GENTLY."

Words by  
GEORGE GROSSMITH, JUN!Music by  
IVAN CARYLL.

Piano.

## DULCIE.

1. When Gus - tave pro - posed to me,  
2. At the wed - ding good - ness knows,

DUL.

He went down on ben - ded knee, And he whis - pered, oh, so gent - ly;  
I was blush - ing like a rose, I re - spon - ded, oh, so gent - ly;

DUL. oh, so gent - ly; oh, so gent - ly.  
oh, so gent - ly; oh, so gent - ly.

GIRLS. Gus - tave whis - pered,  
Said she'd love him,

DULCIE.

GIRLS. oh, so gent - ly, Then I an - swered "yes" Gus - tave, when that  
oh, so gent - ly, Hon - our and o - bey. All in white I

DUL. "yes" he heard, Said "I'll hold you to your word" Then he held me,  
look'd so nice, Down my back they dropp'd some rice, Mo - ther whis - pered,

DUL. oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.  
oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.

DUL.

Gus - tave held me, oh, so gent - ly, And the rest you'll guess.  
Pa - threw slip - pers, not too gent - ly, When we drove a - way.

GIRLS

Gus - tave held her, oh, so gent - ly, And the rest you'll guess.  
Pa - threw slip - pers, not too gent - ly, When they drove a - way.

*ff*

DULCIE.

3. When the train be - gan to start,  
4. Gus - tave bought a mo - tor car,

*f* *dim.* *mf*

DUL.

Gus - tave said, "At last, sweet - heart." I said, "Gus - tave,  
He said we should tra - vel far, I said, "Gus - tave,

DUL.

please go gent - ly; please go gent - ly; please go gent - ly."  
do go gent - ly; do go gent - ly; do go gent - ly."

DUL.

Gus - tave said, "Just one?"  
Or you will an - noy.

GIRLS.

She said "Gus - tave, please go gent - ly."  
She said "Gus - tave, do go gent - ly."

DUL.

Oh! the jour - ney was di - vine, On that sweet South East - ern line,  
Rude po - lice be - hind a tree, They said, "Come a - long with me."

DUL.

For the train went oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.  
 I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly.

DUL.

Shunt - ing up and down so gent - ly; Oh! it was such fun!  
 Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

GIRLS.

Shunt - ing up and down so gent - ly; Oh! it was such fun!  
 Now then Gus - tave, please go gent - ly; Au re - voir, dear boy!

DUL.

5. Gus - tave took me out to sup, Gus - tave drank some cham-pagne cup;  
 6. I've a hand-some cou - sin Fred, Gus - tave said he'd shoot him dead;

*mf*

DUL.

I said "Gus - tave, please go gent - ly; please go gent - ly; please go gent - ly."  
 I said "Gus tave, shoot him gent - ly; shoot him gent - ly; shoot him gent - ly."

DUL.

Gent - ly I did frown;  
 Don't shoot un - a - wares;

GIRLS.

She said "Gus - tave, please go gent - ly."  
 She said "Gus - tave, shoot him gent - ly."

*f*

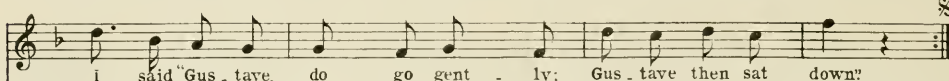
DUL.

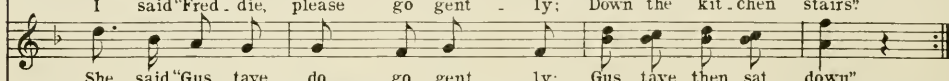
In the street that win - ter's night, Gus - tave start - ed to re - cite,  
 When I told dear Fred die so, Fred - die thought he'd bet - ter go;

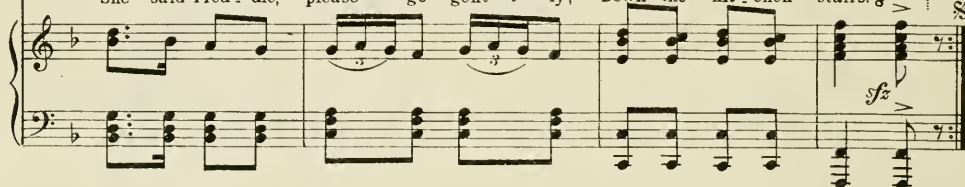
DUL.  1 said "Gus - tave, do go gent - ly; do go gent - ly; do go gent - ly;"  
1 said "Fred - die, please go gent - ly; please go gent - ly; please go gent - ly;"

GIRLS. 

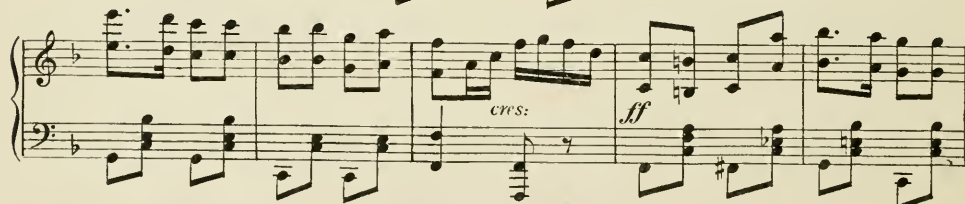


DUL.  I said "Gus - tave, do go gent - ly; Gus - tave then sat down!"  
I said "Fred - die, please go gent - ly; Down the kit - chen stairs?"

GIRLS.  She said "Gus - tave, do go gent - ly; Gus - tave then sat down!"  
She said "Fred - die, please go gent - ly; Down the kit - chen stairs?"



## DANCE.


Nº 20.

## SONG (Boniface) and CHORUS.

"VIVE LA BOHÊME"

Words by  
ADRIAN ROSS.Music by  
IVAN CARYLL.

Piano. *f*

BONIFACE.

1. Do you

BON.

know the jol - ly stu - dent band Who come in joy - ous train?  
know the boys who spat - ter paint With pal - ette knife and brush?

BON.

They are  
They can

Vi - ve la Bo - hê - me, with its trou - bles and its joys!  
Vi - ve la Bo - hê - me with the can - vas and the frame?

CHO.

Vi - ve la Bo - hê - me, with its trou - bles and its joys!  
Vi - ve la Bo - hê - me, with the can - vas and the frame?

Vi - ve la Bo - hê - me, with its trou - bles and its joys!  
Vi - ve la Bo - hê - me, with the can - vas and the frame?

*ff*

BON.

all the lads o' La - tin land, Bo - he - mia by the Seine!  
turn a Ve - nus to a saint, By paint - ing in a "blush!"

BON.

Do you  
Do you

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!  
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

CHO.

Vi - ve la Bo - hê - me! and its mer - ry girls and boys!  
Vi - ve la Bo - hê - me! and they're ve - ry much the same!

*ff* *mf*

BON.

know the lit - tle girls that trip A - long the Pa - ris  
know the pret - ty girls that sit For art - ists to des -

BON.

street, With the laugh - ter trem - bling on their lip, And mu - sic in their  
- sign; They are mo - del maids, I'm sure of it, And al - to - ge - ther

BON. *feet!  
fine!*

Oh have you met a fair gri - sette yet? yet?  
Oh do you know how mo - dels go? oh! oh!

CHO. *Oh have you met a fair gri - sette yet? yet?  
Oh do you know how mo - dels go? oh! oh!*

*ff* *sf*

BON. *Oh! oh! oh! We raise the good old song,*

*mf*

BON. *Life is ve - ry short when mer - ry, Art is hard and long!*

*sfz*

BON.

Oh! oh! oh! What though our time is short - er,

*mf*

BON.

While we may We'll all be gay, The lads of the La - tin Quar - ter!

*cresc.*

CHO.

Oh! oh! oh! We raise the good old song,

Oh! oh! oh! We raise the good old song,

Oh! oh! oh! We raise the good old song,

*ff*

Life is ve-ry short when mer-ry, Art is hard and long! Oh! — oh!

CHO. Life is ve-ry short when mer-ry, Art is hard and long! Oh! — oh!

Life is ve-ry short when mer-ry, Art is hard and long! Oh! oh!

oh! What though our time is short-er, While we may We'll all be gay, The

CHO. oh! What though our time is short-er, While we may We'll all be gay, The

oh! What though our time is short-er, While we may We'll all be gay, The

1st time. BONIFACE. %

lads of the La - tin Quar - ter! 2. Do you

CHO. lads of the La - tin Quar - ter!

lads of the La - tin Quar - ter!

lads of the La - tin Quar - ter!

2nd time.

quar - ter!

CHO. quar - ter!

quar - ter!

quar - ter!

## DANCE.

The musical score is written for piano and violin. It consists of six systems, each with a piano staff (left) and a violin staff (right). The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 2/4 based on the note values.

**System 1:** The piano part begins with a dynamic marking of *mf*. The violin part has a slur over the first two measures.

**System 2:** The piano part has a dynamic marking of *sfz*. The violin part has a slur over the first two measures.

**System 3:** The piano part has a dynamic marking of *cresc.* (crescendo). The violin part has a slur over the last two measures.

**System 4:** The piano part has a dynamic marking of *ff* (fortissimo). The violin part has a slur over the first two measures.

**System 5:** The piano part has a dynamic marking of *sfz*. The violin part has a slur over the first two measures.

**System 6:** The piano part has a dynamic marking of *sfz*. The violin part has a slur over the last two measures.

## No. 21.

## SONG.—(Baroness.) and CHORUS.

"THE VERY FIRST TIME."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Tempo di Polka.

BARONESS.

Baroness.

Piano.

BAR.

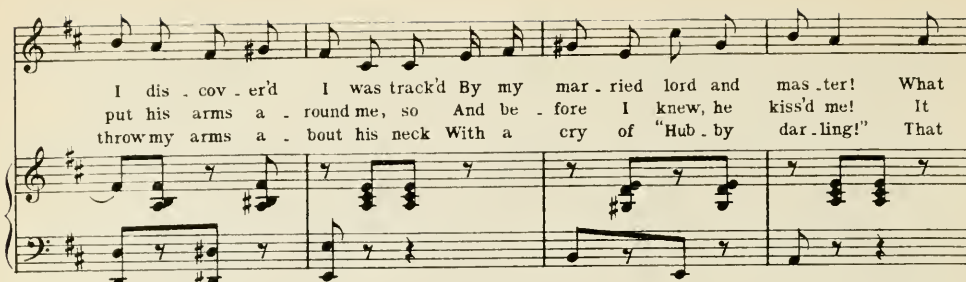
want - ed to ob - tain ad - vice From a law - yer at his lei - sure, We  
thought my law - yer would be - have In a pro - per le - gal fash - ion, But  
is - nt wise to go to law When the law - yers bill and coo so, If

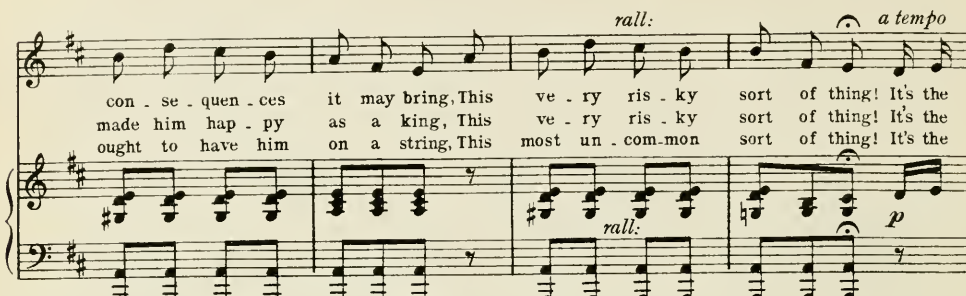
BAR.

thought it would be ve - ry nice To min - gle law and plea - sure. And  
he be - gan to sigh and rave With wild ro - man - tic pas - sion! He  
my pe - ti - tion I with - draw, My hus - band too will do so; Our

BAR.

so we came and dined, in fact, And got on fast and fast - er, Till  
said al - though he did not know For all his life he'd miss'd me, He  
hap - py home I will not wreck By snap - ping and by snar - ling, But

BAR.  I dis . cov - er'd I was track'd By my mar - ried lord and mas - ter! What  
put his arms a - round me, so And be - fore I knew, he kiss'd me! It  
throw my arms a - bout his neck With a cry of "Hub - by dar - ling!" That

BAR.  *rall:* *a tempo*  
con - se - quen - ces it may bring, This ve - ry ris - ky sort of thing! It's the  
made him hap - py as a king, This ve - ry ris - ky sort of thing! It's the  
ought to have him on a string, This most un - com - mon sort of thing! It's the

BAR.  ve - ry first time I've done this sort of thing! I've  
ve - ry first time I've done this sort of thing! I  
ve - ry first time I'll do this sort of thing! I'll

CHO.  This sort of thing!  
This sort of thing!  
This sort of thing!

BAR.  lunch'd with one or more But nev - er dined be - fore; And  
thought it was a dream, And , did - n't dare to scream, Of  
be a mod - el wife For his re - main - ing life, As

BAR.

though I know it's not a crime To have one's lit - tle fling, Yet  
course I've read in prose and rhyme, How lov - ers kiss and cling, But  
mer - ry as a wed - ding chime I'll wear the wed - ding ring, And

BAR.

still it is the ve - ry first time I've done this sort of  
still it is the ve - ry first time I've done this sort of  
this shall be the ve - ry last time I'll do this sort of

BAR.

thing! This sort of thing!  
thing! This sort of thing!  
thing! This sort of thing!

CHO.

It's the ve - ry first time she's done this sort of thing! She's  
It's the ve - ry first time she's done this sort of thing! She  
It's the ve - ry first time she's done this sort of thing! She'll

CHO.

lunched with one or more, But ne - ver dined be -  
 thought it was a dream, And did - n't dare to -  
 be a mod - el wife, For his re - main - ing

CHO.

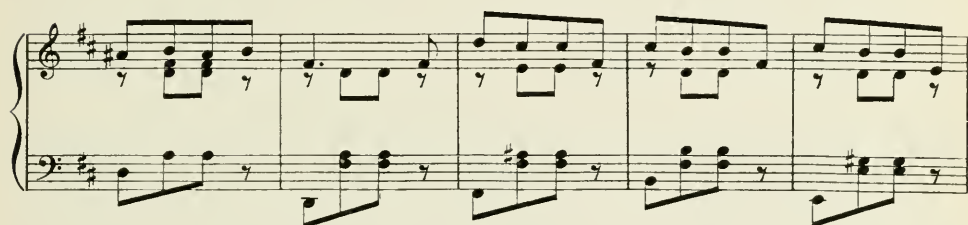
- fore, And though we know it's not a crime To  
 scream, Of course we've read in prose and rhyme, How  
 life, As mer - ry as a wed - ding chime She'll

CHO.

have one's lit - tle fling, Yet still it is the  
 lov - ers kiss and cling, But still it is the  
 wear the wed - ding ring, And this shall be the

CHO.

ve - ry first time she's done this sort of thing!  
 ve - ry first time she's done this sort of thing!  
 ve - ry last time shell do this sort of thing!



No. 22.

## DUET.—(Babori and Girdle.)

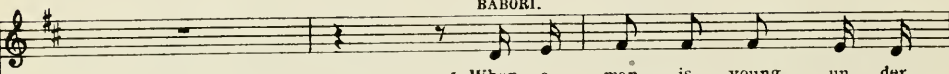
"UNDER AND OVER FORTY."

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Moderato.

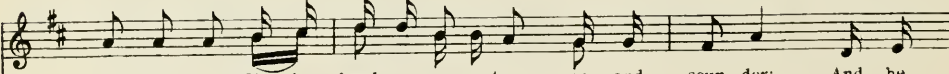
Babori. 

Piano. 

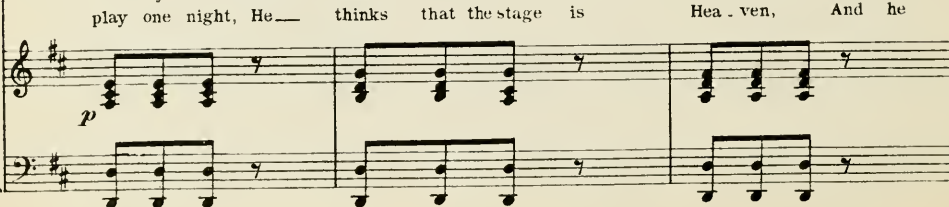
BABORI. 

1. When a man is young, un - der  
2. When the young man goes to the



BAB. 

thir - ty - five, He is hand.som.er, strong . er and soun . der: And he  
play one night, He— thinks that the stage is Hea . ven, And he



BAB. GIRDLE.

bounds with joy that he's all a - live, And in fact he's a per - fect  
loves the he - ro - ine dressed in white, She is not o - ver fif - ty -

This musical system features a vocal line for BAB. and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line consists of two staves, with the lyrics written below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs).

GIR.

boun - der! When a man is o - ver his for - ti - eth year, By ex -  
- sev - en, But the el - der sees a girl on the stage, Who has

This musical system features a vocal line for GIR. and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line consists of two staves, with the lyrics written below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs).

GIR.

- pe - ri - ence he can pro fit, And he knows what's what, and his  
nev - er a line to ut - ter, And she's on - ly sev - en - teen

This musical system features a vocal line for GIR. and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line consists of two staves, with the lyrics written below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs).

BABORI.

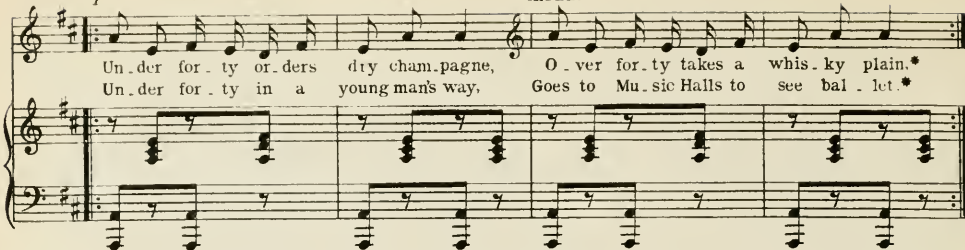
GIR.


head is clear, So it is for the hair is off it!  
years of age, And as dull as bread and but - ter!

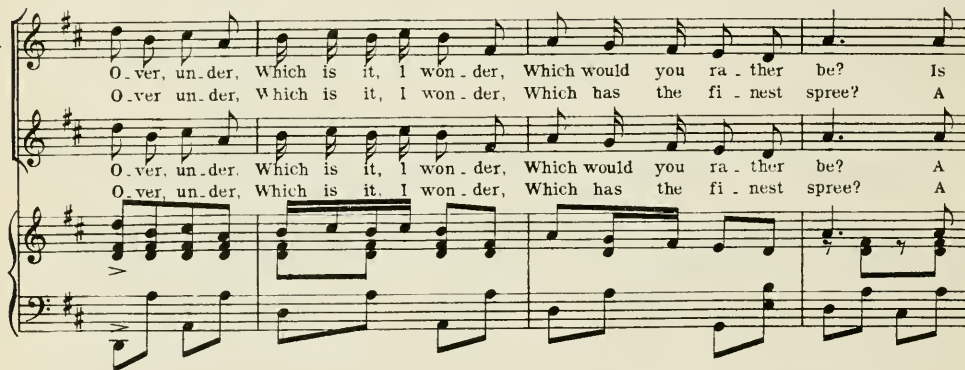
This musical system features a vocal line for GIR. and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line consists of two staves, with the lyrics written below the notes. The piano accompaniment is written on a grand staff (treble and bass clefs).

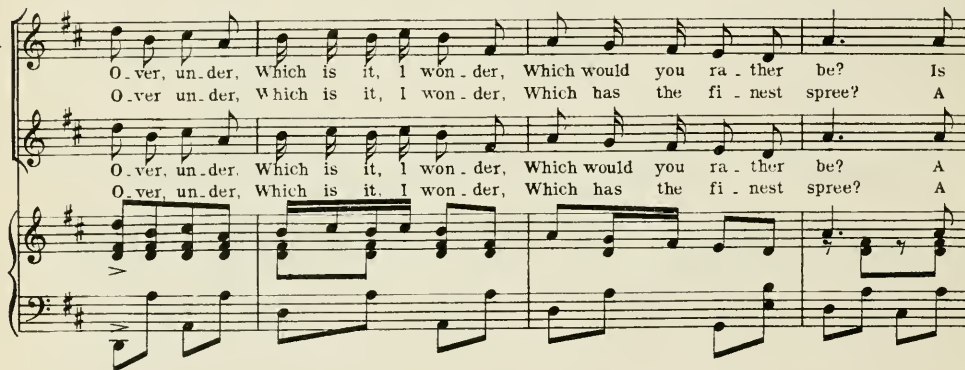
*Repeat ad lib.) For additional words see below.*

GIRDLE.

BAB.  Un-der for-ty or-ders dry cham-pagne, O-ver for-ty takes a whis-ky plain.\*  
Un-der for-ty in a young man's way, Goes to Mu-sic Halls to see bal-let.\*

BAB.  Un-der for-ty with "no trumps" be-gins, O-ver for-ty dou-bles him and wins.  
(GIR.) Jumps in-side and then the door is slammd.(BAB.) Un-der for-ty mur-murs "well im —!"

BAB.  O-ver, un-der, Which is it, I won-der, Which would you ra-ther be? Is  
O-ver un-der, Which is it, I won-der, Which has the fi-nest spree? A

GIR.  O-ver, un-der, Which is it, I won-der, Which would you ra-ther be? A  
O-ver, un-der, Which is it, I won-der, Which has the fi-nest spree? A

*Additional words for 1st Verse.(ad lib.)*

- \* BABORI. Under forty loves the ladies well —  
GIRDLE. Over forty doesn't care to tell!  
BABORI. Under forty every girl adores!  
GIRDLE. Over forty is the man that scores!  
BABORI. Under forty likes to back a horse —  
GIRDLE. Over forty always lays of course!  
BABORI. Under forty goes and plays roulette —  
GIRDLE. Over forty sticks to bridge, you bet!

*Additional words for 2nd Verse.(ad lib.)*

- \* BABORI. He's in love with some one dancing there!  
GIRDLE. Over forty, too, can do his share!  
BABORI. Under forty for a box will call!  
GIRDLE. Over forty has a front row stall!  
BABORI. Under forty dreams of her for hours,

- BABORI. Gets a gorgeous bunch of hothouse flowers,  
Then he throws them as he sees her come.  
GIRDLE. Whack they go into the big bass drum!  
Over forty knows what she prefers,  
Gets a box, but at a jeweller's;  
Then she calls him "such a darling man!"  
It's a diamond!  
BABORI. Parisian!  
Under forty waits an hour or more  
Just to catch her at the old stage door;  
Till at last the door is opened wide.  
GIRDLE. Out comes Over forty at her side!  
BABORI. Under forty has a face of gloom!  
GIRDLE. Over forty calls his motor brougham,

BAB.  
 GIR.

this your whim, To be old like him, Or a gay young dog like  
 bald old chap Who should wear a cap, Or a fine young man like  
 youth so slim, Who is just like him, Or a deep old dog like  
 youth-ful chap Who has not a rap, Or a rich old boy like

BAB.  
 GIR.

me? A gay young dog like me? me?  
 me? A fine young man like me? me?  
 me? A deep old dog like me? me?  
 me? A rich old boy like me? me?

1. 2.

*mf* *f*

Nº 23.

## SONG. (Rosalie.) and CHORUS.

"THE CORDIAL UNDERSTANDING."

Words by  
LESLIE MAYNE.Music by  
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

The musical score is written for voice (Rosalie) and piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro.' The piano part starts with a forte (f) dynamic. The score includes a first ending for the piano accompaniment, marked with a 'p' dynamic. The vocal part for Rosalie includes two verses of lyrics.

1. Here we are, you see, In our dear Pa -  
 2. Off we gai - ly fly, Eng - lish - man and

ROS.

- ris: All is love and laugh - ter,  
I, Hand in hand to ge - ther.

ROS.

Lots of wine and wit, No one cares a bit  
It's so nice you know, Roam - ing to and fro,

ROS.

What is com - ing af - ter; On the Bou - le -  
In the sun - ny wea - ther! Oh he was so

ROS.

- vard, (Oh la, la, la, la!) I met  
pert, Called me "Lit - tle flirt!" Said "Why

ROS. such a fel - low: Eng - lish I could  
do you tease, eh?" Then we heard a

ROS. guess, Knew him by his dress And his big mous -  
crowd, Shout - ing out so loud, In the dear old

ROS. - tache so yel - low! He gave me such a  
Champs El - ys - ées! He held me, oh, so

ROS. kiss! I said, "Sir what is this?" } So come to  
tight. I said, "What is the sight?" }

*REFRAIN.*

ROS. 

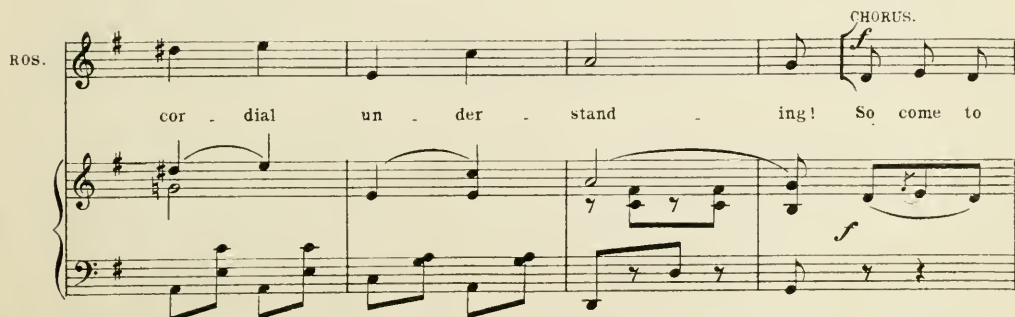
France, \_\_\_\_\_ When you've the chance; \_\_\_\_\_ You'll feel so

ROS. 

gay when you are land - - ing. Each girl you

ROS. 

meet, \_\_\_\_\_ You'll find so sweet, \_\_\_\_\_ There is a

ROS. 

cor - dial un - der - stand - ing! So come to

CHO.

France, \_\_\_\_\_ When you've the chance; \_\_\_\_\_ You'll feel so

CHO.

gay when you are land - ing. Each girl you meet, \_\_\_\_\_

CHO.

— You'll find so sweet, \_\_\_\_\_ There is a cor - dial

CHO.

un - der - stand - ing! - ing!

## DANCE.

mf

mf

This page contains six systems of musical notation for a piano piece. The key signature is one sharp (F#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff starts with a piano (*p*) dynamic. The bass staff has a whole rest in the first measure.
- System 2:** Continuation of the piece with various note values and rests.
- System 3:** Treble staff has a forte (*f*) dynamic marking. The bass staff has a whole rest in the third measure.
- System 4:** Continuation of the piece.
- System 5:** Treble staff has a forte (*f*) dynamic marking. The bass staff has a whole rest in the third measure.
- System 6:** Continuation of the piece, ending with a double bar line.

No 24.

## RECIT.— (Babori.) and CHORUS.

Words by  
GEORGE GROSSMITH, JUN!

Music by  
IVAN CARYLL.

*RECIT.* *BABORI.*

Babori. *I am the man - a - ger of the*

Piano. *f dim:*

BAB. *Nation - al The - a - tre Of Great Britain and her Isles be - yond the seas, 'Tis*

*CHORUS.*

BAB. *true some poor mis - gui - ded souls In op - po - si - tion ca - ter, Who*

*BABORI.*

BAB. *are they? I will tell you if you please.*

*f p ff Segue.*

## No 24a

## SONG.—(Babori.) and CHORUS.

"THE NATIONAL THEATRE."

Words by  
GEORGE GROSSMITH, JUNRMusic by  
IVAN CARYLL.

Allegro moderato.

Babori.

Piano.

BAB.

1. The dra - ma of Bri - tain is
2. The lat - ter - day po - et is
3. We're all for Free Trade in Great

BAB.

limp - ing,      Out - side of the Je - ri - cho Walls,      Of  
 pin - ing,      The dra - ma - tist looks for his hire,      If the  
 Bri - tain,      No for - eign at - trac - tion we shun,      We

BAB.

all they've be - left us, There's no - thing now left us, For  
glass is at ze - ro, With Jones and Pi - ne - ro, Then  
sim - ply a - wait them, And then we trans - late them; You

BAB.

Shake - speare is going to the Halls. The day of the Na - tion - al  
Bar - rie sits close by the fire. On mount - ing a play, quite a  
no - tice how oft - en it's done. Sup - pos - ing for in - stance, now

BAB.

The - atre En - thu - si - asts tell us is near, There's  
for - tune The Les - see's com - pell'd to dis - gorge, Un -  
Grun - dy A - dapt's a suc - cess from a - broad, He'll

BAB.

hope for to - mor - row, To - day all our sor - row We'll  
"Les - see" is par - tial To Su - tro or Mar - shall, No  
part - ly un - fla - vour It fit for a fa - vour - ite

REFRAIN.  
Tempo di Valse.

BAB. *rall:*

drown in a bum-per of beer. Beer, beer,  
won-der he mut-ters "By George! George, George,  
Plea-sing to Ma-bel or Maud. Maude, Maude, It's

*rall:* *mf*

BAB.

beau-ti-ful Beer-bohm, Oh "Busi-ness is - Busi-ness" 'tis true, \_\_\_\_\_  
George A - lex - an - der, The girls send their kind-est re - gards, \_\_\_\_\_ Oh,  
ev - ry-one's se - cret, You're fine but you're not ve - ry large. \_\_\_\_\_

BAB.

If you a way can see, Find me a va-can-cy, In your A-cad-e-my  
Ma-tin-ée I-dol, Your fame far and wide 'll, Be stamped on their pic-ture post.  
Stick to your du-ty, For you are the beau-ty, Who pi-lots the Hay-mar-ket

BAB.

do. \_\_\_\_\_ How's your pret-ty Miss Vi-o-la?  
cards. \_\_\_\_\_ You have made up your mind that you'll  
barge. \_\_\_\_\_ While you're our lit-tle min-is-ter

BAB.

Fair and so charming is she, \_\_\_\_\_ A ve - ry short time. It will  
 Fill all our bo - soms with joy, \_\_\_\_\_ We'll ap - plaud might and main, When at  
 We shall be there to ap - plaud. \_\_\_\_\_ As neat as a squir - rel, is

BAB.

take her to climb To the top of the Beer bohm Tree.  
 old Dru - ry Lane, You are playing the prin - ci - pal boy.  
 our lit - tle Cy - ril, Come in - to the gar - den, Maude,

CHO.

*ff*  
 Beer, beer, beau - ti - ful Beer.bohm, Oh "Busi - ness is Busi - ness" 'tis true, \_\_\_\_\_  
 George, George, George A - lex - an - der, The girls send their kind - est re - gards. \_\_\_\_\_  
 Maude, Maude, It's ev - ry - one's se - cret, You're fine but you're not ve - ry large \_\_\_\_\_

*ff*  
 Beer, beer, beau - ti - ful Beer.bohm, Oh "Busi - ness is Busi - ness" 'tis true, \_\_\_\_\_  
 George, George, George A - lex - an - der, The girls send their kind - est re - gards. \_\_\_\_\_  
 Maude, Maude, It's ev - ry - one's se - cret, You're fine but you're not ve - ry large. \_\_\_\_\_

*ff*

CHO.

If you a way can see, Find me a va - can - cy, In your A -  
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their  
 Stiek to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -  
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their  
 Stiek to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -  
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their  
 Stiek to your du - ty, For you are the beau - ty Who pi - lots the

CHO.

- ca - de - my do. \_\_\_\_\_ How's your pret - ty Miss  
 pic - ture post - cards. \_\_\_\_\_ You have made up your  
 Hay - mar - ket barge. \_\_\_\_\_ While you're our lit - tle

- ca - de - my do. \_\_\_\_\_ How's your pret - ty Miss  
 pic - ture post - cards. \_\_\_\_\_ You have made up your  
 Hay - mar - ket barge. \_\_\_\_\_ While you're our lit - tle

- ca - de - my do. \_\_\_\_\_ How's your pret ty Miss  
 pic - ture post - cards. \_\_\_\_\_ You have made up your  
 Hay - mar - ket barge. \_\_\_\_\_ While you're our lit - tle

CHO.

Vi-o-la? Fair and so charm-ing is she, A ve-ry short  
mind that you'll Fill all our bo-soms with joy, We'll ap-plaud might and  
Min-is-ter We shall be there to ap-plaud As neat as a

CHO.

time. It will take her to climb, To the top of the Beer-bohm tree.  
main, When at old Dru-ry Lane You are playing the prin-ci-pal boy.  
squir-rel, Is our lit-tle Cy-ril, Come in to the gar-den, Maude.

Nº 25.

## FINALE—ACT II.

Words by  
GEORGE GROSSMITH, JUNI &  
LESLIE MAYNE.

Music by  
IVAN CARYLL &  
LIONEL MONCKTON.

*Allegro.*

Chorus.

So come to France ——— When you've a

Piano. *ff*

CHO.

chance: ——— You'll feel so gay when you are lan -

CHO.

- ding Each girl you meet, ——— You'll find so sweet, ——— There is a

CHO. cor - dial un - der - stand - ing.

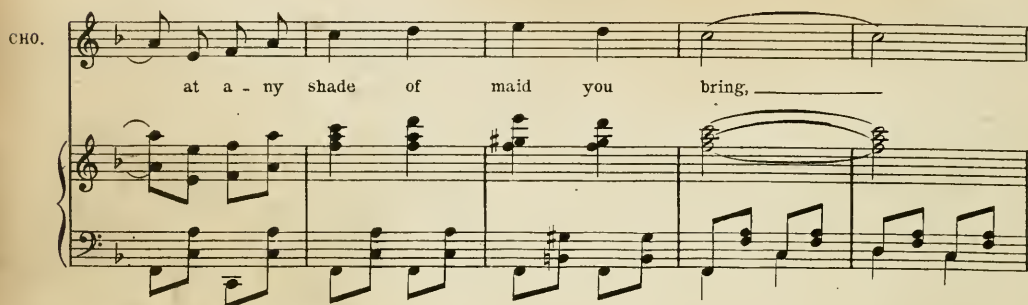
CHO. I'm fond of a - ny blonde, — If a - ny

CHO. blonde be fond of me, — I'll

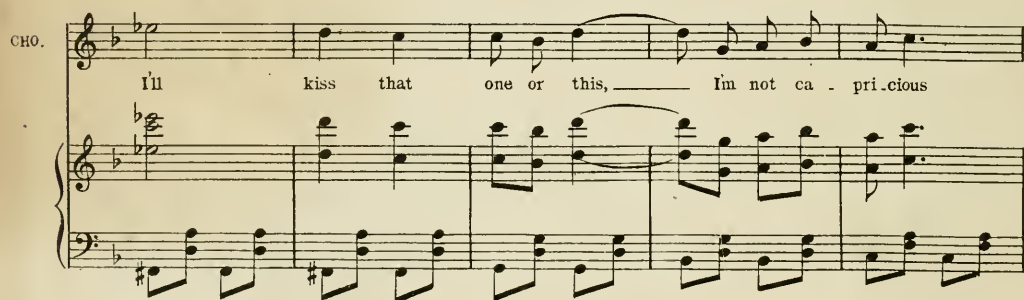
CHO. let a sweet bru - nette — Come walking in my com - pa -

CHO. 

-ny. I'll smile a lit-tle while

CHO. 

at a - ny shade of maid you bring,

CHO. 

I'll kiss that one or this, I'm not ca - pri-cious

CHO. 

in the spring.







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